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STUDIES IN THE WORD-PLAY  
IN PLAUTUS

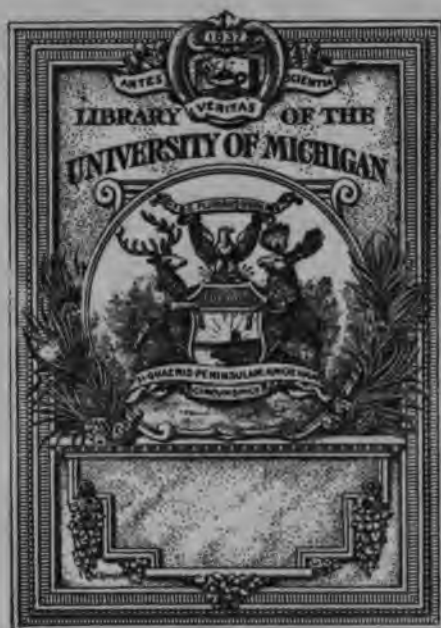
CHARLES JAS FROW MENDELSON, Ph.D.,  
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Teacher of Greek in the College of the City of New York

- I. THE NAME-PLAY  
II. THE USE OF SINGLE WORDS IN A DOUBLE  
MEANING

*Published for the University of*  
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BY

CHARLES JASTROW MENDELSON, PH.D.,  
Sometime Harrison Fellow for Research in the University of Pennsylvania:  
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**In Memoriam**

**Danielis Morrelle**

“Nam, quoad longissime potest mens mea respicere spatium praeteriti temporis, et pueritiae memoriam recordari ultimam, inde usque repetens hunc video mihi principem et ad suscipiendam et ad ingrediendam rationem horum studiorum exstitisse.”

Cic. *Arch.* I.

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## PREFACE.

The first of these chapters on the Word-Play in Plautus was presented to the Faculty of Philosophy of the University of Pennsylvania in 1904, as a thesis for the degree of Doctor of Philosophy. The material for the second was prepared while I was Harrison Fellow for Research in the same University in 1904-1905.

I wish to acknowledge here my appreciation of the benefits received from the Harrison Foundation of the University, to which I am deeply indebted for the opportunities afforded me, first as Fellow and later as Fellow for Research, to prepare these papers; and to express my thanks to the Publication Committee for their generosity in publishing the work.

It is a pleasure to express my gratitude to my teachers, Professors J. C. Rolfe and W. B. McDaniel, for their kind interest and advice throughout the preparation of this study, and to my friend, Dr. Roland G. Kent, for his kindness in aiding me with the reading of the proof.

CHARLES JASTROW MENDELSON.

College of the City of New York,  
February, 1907.





## INTRODUCTION.

Word-play has long been recognized as one of Plautus' principal methods for arousing laughter, and every commentator has been at more or less pains to point out the passages in which this device is used. Just how much effect word-plays have in making Plautus what he is cannot be determined until the subject of Plautine humor is given a thorough investigation, and the various methods for arousing laughter are carefully analyzed and compared. It requires, however, only a casual reading of our author to learn that here, as in the case of Shakespeare, we have to do with a writer who does not use word-plays occasionally, but constantly, and relies to a great extent on this form of the comic. A recent editor of the *Mostellaria*<sup>1</sup> exaggerates but slightly when he says that Plautus is "copious in quip and pun until quip and pun grow wearisome."

It would seem well worth while, then, to collect the Plautine word-plays and put them together, so as to see at a glance just how and to what extent Plautus does employ them. A work of this kind must involve first of all the actual collecting of the word-plays and secondly a division or classification into their various kinds. Part of this work was undertaken by O. Raebel in his *De Usu Adnominationis apud Romanorum Poetas Comicos*.<sup>2</sup> Raebel has collected and classified the word-plays in Plautus that may be called *adnominationes* or *paronomasiae*, humorous as well as non-humorous. This is not the place to discuss the classification of the word-play in general.<sup>3</sup> Raebel's classification,

<sup>1</sup>Fay, *Most.*, Boston, 1902, p. xi.

<sup>2</sup>*Diss. Inaug.*, Halle, 1882.

<sup>3</sup>See Gerber, *Sprache als Kunst*, *passim*; Wurth, *Das Wortspiel bei Shakespeare*; E. Kraepelin in Wundt's *Philosoph. Stud.* II, p. 144 ff.;

though it might be somewhat changed, is a good one for the *adnominatio*; but the best one so far proposed is that of Wurth in his *Wortspiel bei Shaksperc*. What is important for the present purpose is the fact that Raebel has considered only the *adnominaciones* in Plautus, with an incidental remark or two on other forms of word-play. An equally important division of the word-play, those plays in which only one word figures and in which there is no play of sound as there is in the *adnominatio*—perhaps an even more important class from the standpoint of humor—does not come within the scope of his investigation.<sup>4</sup>

The text of Goetz and Schoell<sup>5</sup> has been followed in the quotations, since its closeness to the MSS. readings rendered it best for the purpose in hand. Occasionally another reading has been adopted, and such instances are always indicated.

## I. THE NAME-PLAY.

Another form of word-play, however, seemed to me also to deserve a separate investigation, even though, logically speaking, it does not form a class by itself apart from the two classes just mentioned. I refer to plays on proper names. It appears at once that such word-plays will overlap the two classes mentioned above, as those classes are not restricted to certain kinds of words but include all. At the same time investigation proved that Plautus uses this form of word-play to such an extent, and proper names form such a distinct class of words in all languages, that it seemed advisable to make a special examination of this artifice in

for ancient views, Raebel, *op. cit.*, introduction, and <sup>Wagelin</sup> ~~Wagelin~~, *Das Wortspiel im Lateinischen*, in *Sitzungsber. d. königl. baier. Ak. d. Wiss., Philosoph.-Philolog. Klasse*, 1887. 2. Bd. 4. 187.

<sup>4</sup>Chapter II of this paper discusses plays of this nature.

<sup>5</sup>Leipzig, 1893 ff.

him. Moreover, the plays on proper names are usually very bright and witty, not mere *paronomasiae*, such as are so common in the case of other classes of words.

Plays on proper names were as popular in antiquity as they are in the humor of to-day. I. M. Casanowicz, in his dissertation, *Paronomasia in the Old Testament*,<sup>6</sup> has given a brief survey of this subject, and collected references pertaining thereto;<sup>7</sup> his dissertation devotes a special chapter to plays upon Proper Names in the Old Testament,<sup>8</sup> and we may mention, incidentally, his conclusion<sup>9</sup> that "in most of the explanations of proper names in the Old Testament we have examples of popular etymology, which is satisfied with a partial agreement in sound between the name and the appellative which was suggested by it," and that "in the plays upon proper names, still less regard is had to the real meaning."

There is, however, no classification of plays on proper names or name-plays, so far as I have been able to learn. E. Koenig, in his *De nominibus propriis quae sunt apud Plautum et Terentium*,<sup>10</sup> has a short collection of such plays, but with no attempt at classification.<sup>11</sup> And Raebel<sup>12</sup> has recorded many of them among his other *adnominaciones*. It is interesting to note how many of the *adnominaciones* on proper names in Raebel fall into the division which he entitles<sup>13</sup> *De paronomasiis quae sententiam efficiunt iocularem*. But neither Koenig nor Raebel has attempted a classification of name-plays as such, because neither was

<sup>6</sup>Johns Hopkins Univ. diss., Boston, 1894.

<sup>7</sup>pp. 17-20.

<sup>8</sup>pp. 36-40.

<sup>9</sup>p. 38.

<sup>10</sup>Patschkau, 1876.

<sup>11</sup>p. 3 f.

<sup>12</sup>*op. cit.*

<sup>13</sup>p. 55.

primarily concerned with the subject. It is obvious, however, that such a name-play as that in Bacch. 129, non omnis aetas, Lyde, ludo convenit, which depends upon the similarity in sound between *Lyde* and *ludo*, is different in kind from that which is found *ib.* line 240, opus est chryso Chrysalo, which depends not merely on the similarity in sound between *chryso* and *Chrysalo*, but on the etymological connection between those words (see below, p. 13 f.). I have accordingly been at pains to make a classification for name-plays which should effectually separate plays of different natures from one another, while attempting constantly to guard against the error of making too many classes and sub-classes, which would be apt to prove a hindrance rather than an advantage.

It has been my aim to include under the heading "Name-Play" all plays in Plautus that involve proper names, whether of persons, of gods, or of countries, whether actual names or names coined in jest; in a word, of all names and words used as such. As I have attempted to find out what Plautus actually did in this field, I have constantly striven not to force matters, but to record a play or a "tell-tale name" (see below, p. 47) only where it seemed that one really existed, and not to attempt to make such plays by emendation or other devices.

The classification which I have adopted is as follows: First, all plays on names have been divided into two great classes: I. Cases in which a play on a name is actually made; II. Cases in which the name in itself constitutes the word-play. An example of the former class is the play in Bacch. 240 where Chrysalus says, opus est chryso Chrysalo. Here the name *Chrysalus* is actually played on by its association with the word *chryso*. Again, in Bacch. 704 the same character, being in quest of gold, says, quid mihi refert Chrysalo esse nomen, nisi factis probō. Here, too, *Chrysalus* is played on, the idea being that unless

one can manage to secure gold there is no advantage in having a name that sounds golden. Class II includes names which are chosen because they describe the person to whom they are applied, either actually or ironically. In other words, this class includes such names as have been called in German "redende Namen,"<sup>14</sup> and to which in English the designation "tell-tale names" has been applied. A type of this class of plays is the name *Lycus*, i. e., "Wolf," given to the procurer in the *Poenulus* on account of his rapacity. No statement beyond the fact that this man is a procurer is necessary for the hearer or reader of Plautus to see at once that a word-play exists. The name may be actually played on also; as a matter of fact, *Lycus* is directly played on in the *Poenulus* several times, e. g., in 648, where Agorastocles in speaking of the plot which is being formed against the procurer says, *canes compellunt in plagas lepide λύκον*, where *λύκον* indicates both the procurer and the animal that lurks in his name; but all such plays as this are recorded under Class I. The name *Lycus* forms a play in itself; and such plays are included in Class II. As further examples of the latter class may be mentioned *Collidamates* of the *Mostellaria*, well rendered by Fay "Lady Killer," and the parasite *Saturio* of the *Persa*.

Class I, the actual plays on names, falls again into two subdivisions: 1. Plays depending on the meaning of the name, and based either upon an explanation of this meaning or upon association with some word or words etymologically cognate; 2. Plays depending mainly on the similarity in sound between the name and the word played on. The name-plays under 1 must involve sense, and may involve sound; those under 2 may rest on sound only. In other words, any play upon a name that involves primarily the

✧ <sup>14</sup>Cf. the review of E. Koenig: *De nominibus propriis, quae sunt apud Plautum et Terentium*, in Bursian's *Jahresberichte*, 1876, p. 20.

meaning of the name, whether or not it involves the sound, falls under 1; and any play that rests chiefly on sound falls under 2. To illustrate: the plays, *opus est chryso Chrysalo* (Bacch. 240) and *quid mihi refert Chrysalo esse nomen* (*Ib.* 704) both fall under 1, because in both of them the idea of gold that is implied in the name *Chrysalus* is played on. The first play involves sound as well as sense, the second sense only; and this division will accordingly be further subdivided according to this principle. In Bacch. 361-362 Chrysalus says:

Credo hercle adueniens nomen mutabit mihi  
Facietque extemplo Crucisalum me ex Chrysalo.

Here the names *Chrysalus* and *Crucisalus* form a play by their similarity in sound, and are not etymologically related; hence this play will come under 2.

The names in each of the classes I, 1 and I, 2 have been subdivided into A, Names of Persons; B, Geographical Names; C, Names of Gods; and D, Names of Comedies.<sup>15</sup> Plautus plays upon the names of persons to a far greater extent than he does upon any other names, so that it seemed advisable to separate these into sub-classes. Accordingly I have divided them into *a*, *Dramatis Personae*, including all persons who appear on the stage; *b*, Names assumed by or applied to *Dramatis Personae*, and *c*, Other Names of Persons. In Class II, the "tell-tale names," the various classes of people, such as old men, young men, procurers, and the like, have been put under separate heads; such a division, however, seemed neither necessary nor desirable for Class I.

In citing each name-play I have been careful to give the name of the character making the play, with the idea of ascertaining what class of characters make the greater number of these jokes, or, what is really just as important, the fewest of them. The results of this investigation, combined

<sup>15</sup>Found only under I, 1.

with those of a similar investigation concerning Plautus' use of single words in a double meaning, will be found at the end of Chapter II.

Name-plays of each class are arranged, with a few slight exceptions adopted for convenience, by the comedies in which they are found, the names of the comedies being given in alphabetical order.

The various divisions of name-plays not explained in the above outline, will, I think, become clear upon examination; the sub-classes are explained as occasion arises.

The following table presents a summary of the various kinds of name-plays:

I. Cases in which an actual play on the name is made.

1. Plays depending on the meaning of the name, and based either upon an explanation of this meaning or upon association with some word or words etymologically cognate.

A. Names of Persons.

a. *Dramatis Personae*.

a. The name is expressed.

1. Play of sound and sense.
2. Play of sense only.

β. The name is implied.

1. Play of sound and sense.
2. Play of sense only.

b. Names assumed by or applied to  
*Dramatis Personae*.

c. Other names of persons.

B. Geographical names.

C. Names of gods.

D. Names of comedies.



2. Plays depending on a similarity in sound between the name and the word that plays on it.

A. Names of Persons.

*a. Dramatis Personae.*

*b. Names assumed by or applied to Dramatis Personae.*

*c. Other names of persons.*

B. Geographical names.

C. Names of gods.

- II. Cases in which the name in itself constitutes a play by its association with, or description of, the character of the bearer: "tell-tale names."

A. Names of Persons.

*a. Dramatis Personae.*

*Men: a. Old men.*

*β. Young men.*

*γ. Soldiers.*

*δ. Procurers.*

*ε. Parasites.*

*ζ. Bankers.*

*η. Steersman.*

*θ. Sycophant.*

*ι. Cooks.*

*κ. Lorarii.*

*λ. Slaves in general.*

*Women: μ. Matrons.*

*ν. Bawds.*

*ξ. Courtesans.*

*ο. Slaves.*

*b. Names assumed by or applied to Dramatis Personae.*

c. Other personal names.

α. Men in general.

β. Slaves.

γ. Women in general.

δ. Family names.

B. Geographical and ethnic names.

C. Names of gods.

We may now proceed to examine these various classes :

I. Actual Plays on Names.

1. Depending on the meaning of the name, and based either upon an explanation of this meaning or upon association with some word or words etymologically cognate.

A. Names of Persons.

a. *Dramatis Personae*.

Plays upon names of *Dramatis Personae*, as would naturally be expected, are employed more than any other kind of name-play. The *Dramatis Personae* are always at hand, and their names can always be drawn on for a play; so that it is easier for the author to play upon their names than to search for other names upon which to hang his jokes.

These plays fall into subdivisions, since in some cases the name played on is actually mentioned, while in others it is merely implied. A special opportunity for the latter kind of play exists in the case of the names of *Dramatis Personae*, as the speaker may make a play by using the first person and thus implying the use of his name, or by using the second person and thus implying the name of the person spoken to. In the case of other names, plays with the name implied can be made only by speaking of the bearer of the name in the third person, a manifestly great limitation; and, as a matter of fact, these plays on the "name implied" occur in Plautus only in the case of the *Dramatis Personae*. The classes "name expressed" and "name implied" are denoted by α and β respectively.

In both  $\alpha$  and  $\beta$  we may have (1) a play of both sound and sense, like the first play on *Chrysalus* quoted above,<sup>16</sup> and (2) a play of sense only, like the second play on *Chrysalus* quoted in the same place.

We proceed to a consideration of the plays under  $\alpha$  (1).

A play may be intended in Aul. 398-401, where An-thrax associates *Congrio* with *congrum* (see p. 20).

I, 1, A,  $\alpha$ ,  $\alpha$ , 1.

In Bacch. 53, Pistoclerus says: Bacchis, Bacchas metuo et bacchanal tuom. Pistoclerus here plays on the connection of the name *Bacchis* with the worshippers of the god Bacchus; and the play is especially appropriate because Bacchis is a courtesan. A very similar play occurs *Ib.* 371, where the slave Lydus says, Bacchides non Bacchides, sed bacchae sunt acerrumae.

In Bacch. 240, Chrysalus plays on his own name, saying, opus est chryso Chrysalo.<sup>17</sup>

In the statement of Lydus (Bacch. 413-414), nunc propter te tuamque prauos factus est fiduciam Pistoclerus, we may have a play in *fiduciam* on the element  $\pi\iota\sigma\tau\acute{o}s$  of the name *Pistoclerus*. Possibly in the Greek original there was a *paronomasia* on  $\pi\acute{\iota}\sigma\tau\iota s$  and  $\pi\iota\sigma\tau\acute{o}s$ .

In Curc. 586-587, *Curculio's* name is played upon by associating with it the same word used as a common noun: Therapontigonus: Vbi nunc Curculionem inueniam? Cappadox: In tritico facillume Vel quingentos curculiones pro uno faxo reperias. The name *Curculio* applied to a parasite forms a play in itself, and hence will be listed under the "tell-tale names" in II. The present passage shows how Plautus may play on a name that forms a play in itself.

The name of the parasite *Peniculus* in the Menaechmi forms material for several plays (see below, pp. 18, 20). The only one that falls into the present class is Men. 390-392, where Menaechmus asks Erotium, quoi, malum, para-

<sup>16</sup>p. 10.

<sup>17</sup>See p. 10.

sito? certo haec mulier non sanast satis. Erotium replies, Peniculo, and Menaechmus then asks, quis istest Peniculus? qui extergentur baxae? Erotium has confused Menaechmus Sosicles with his brother; hence Menaechmus cannot imagine who the parasite *Peniculus* may be, and interprets the name in its meaning of "brush."

In Pseud. 229 the procurer Ballio says to Phoenicium: Cras, Phoenicium, poenicio<sup>18</sup> corio inuises pergulam. Here the name *Phoenicium* is played on with the meaning "blood-red" possessed by the adjective *poeniceus*.

In Pseud. 607 Harpax says to Pseudolus, tune es Ballio?, and Pseudolus, pretending to be Ballio's slave, answers, immo uero ego eius sum Subballio. This coined word is not understood by Harpax, who inquires, quid istuc uerbist?, whereupon Pseudolus explains, condus promus sum, procurator peni.

*Ib.* 712 Pseudolus asks Calidorus whom he has brought with him: Quis istic est? Calidorus replies: Charinus; and Pseudolus thereupon plays upon the name, saying, euge, iam *χάριν τούτω ποιῶ*.

*Harpax* is played on often in the Pseudolus (see below, p. 21 f.). Twice it is associated with its etymon *harpax*: 653-654: Pseudolus: Apage te, Harpax: hau places. Huc quidem hercle haud ibis intro, niquid 'harpax' feceris; and 1010: Ballio: Tun es is Harpax? Simia (impersonating Harpax): Ego sum: atque ipse harpax quidem.

One play on the name *Gelasimus*, the parasite of the Stichus, falls into this class (628-631); Epignomus here says:

Satis spectatast mihi iam tua felicitas.  
Dum parasitus mihi atque fratri fuisti, rem confregimus.  
Nunc ego nolo ex Gelasimo mihi fieri te Catagelasimum.

The last example of this class is the play in Trin. 977.

<sup>18</sup>This is the spelling of A; the name and the adjective are identical.

The sycophant is here speaking to Charmides, and each of the speakers is trying to get the better of the other. The sycophant does not know to whom he is speaking and pretends that Charmides has given him some money. Here Charmides sees a chance to cheat the sycophant and asks for the return of the money, revealing who he is (973: Charmides ego sum). The sycophant then denies that he has the money after all and says to him,

Postquam ego me aurum ferre dixi, post tu factu's Charmides:

Prius tu non eras quam auri feci mentionem. nil agis:

Proin tute itidem ut charmidatus es, †rursum recharmida,

meaning, "stop being Charmides just as you became Charmides."<sup>19</sup> Perhaps, too, the meaning "joy" in the name *Charmides* is hinted at: "Stop being made to rejoice just as you have been made to rejoice."

I, I, A, a, a, 2.

2. The play depends solely on the meaning of the name. Here the joke consists either in a direct explanation of the meaning of the name, or in employing the name in such a connection as to imply such an explanation. Names of characters that are directly interpreted are the following:

In Men. 77-78 the parasite *Peniculus* explains his name as meaning "little brush":

Iuuentus nomen fecit Peniculo mihi,

Ideo quia mensam, quando edo, detergeo.

Ritschl thinks it likely that there is a lacuna at this point, and that the original contained some other plays on the name *Peniculus*.<sup>20</sup>

<sup>19</sup>Ritschl, *Proleg.* p. lxxv, proposed *decharmida* against the universal authority of the MSS. Leo (*ad loc.*), defending the MSS. reading, points to the analogy of *claudio* and *recludo*, *probo* and *reprobo*.

<sup>20</sup>See Ritschl, *Appendix* on 77, where conjecture is allowed to go to such a length as to suggest that the name *Pendiculus* was coined in the lost part and played on with *pendere*!

In Merc. 516-517 Lysimachus says to *Pasicompsa*:  
 Quid ais tu: quid nomen tibi deicam esse? Pasicompsa re-  
 plies: Pasicompsae; and thereupon Lysimachus remarks:  
 Ex forma nomen inditumst, thus explaining the name in its  
 meaning of "pretty in the estimation of all."

In Pers. 204 Sophoclidisca addresses *Paegnium* by  
 name, and then by the meaning of his name, "plaything,  
 pet": Paegnium, deliciae pueri, salve.

The parasite *Gelasimus* in the Stichus (see above, p.  
 17) thus explains his own name (174-175):

Gelasimo nomen mihi indidit paruo pater,  
 Quia inde iam a pausillo puero ridiculus fui.

In the plays just quoted the name was in each case  
 actually interpreted. In the following three instances, the  
 interpretation is not so direct as in the preceding cases, but  
 is not many degrees removed.

*Chrysalus* practically explains his name in Bacch. 704,  
 while intent upon procuring money from old Nicobulus:  
 Quid mihi refert Chrysalo esse nomen, nisi factis probo?  
 Similarly, in the prologue of the Poenulus<sup>21</sup> the name *Lycus*,  
 which is played on also in the body of the play (see below,  
 pp. 21, 28), is mentioned thus (91-92):

Vosmet nunc facite coniecturam ceterum,  
 Quid id sit hominis quoi Lyco nomen siet.

The courtesan *Phronesium* in the Truculentus has her  
 name interpreted in lines 77-78<sup>a</sup> by her lover Diniarchus:

Nam mihi haec meretrix quae hic habet, Phronesium,  
 Suom nomen omne ex pectore exmouit meo.

It was a stupid botcher, who gave readers of Plautus credit  
 for a very small amount of intelligence, who interpolated  
 the next line (78<sup>b</sup>); Phronesim: nam phronesis est sapientia.

<sup>21</sup>This prologue is spurious; cf. Ussing, p. 295; Ritschl, *Parerg.*  
 204 f., 212 f.; but see Francken in *Mnemos.* IV (1876), p. 174.

In the examples now to be cited the names are not actually interpreted, but are used in such a connection as to imply an interpretation; in other words, the hearer of Plautus, or the reader, must see the meaning of the name before he can grasp the meaning of the passage in which it occurs.

In Aul. 398 Anthrax plays on the name of the cook *Machaerio* (derived from *μάχαιρα*, "knife"), saying, tu, Machaerio, Congrum, murenā exdorsua quantum potest.

In Bacch. 121 *Lydus* (*i. e.*, Lydian) has his name played on by Pistoclerus, who protests against his slave's unwillingness to receive *Suausaisatio* into his Pantheon: O Lyde, es barbarus.

The name *Chrysalus*, which yields such a wealth of plays, is thus used in Bacch. 639: Pistoclerus (to Mnesilochus): Tuam copiam eccam Chrysalum uideo.

Menaechmus Sosicles, in one of the numerous scenes wherein he is mistaken for his brother, is asked concerning the parasite *Peniculus*;<sup>22</sup> he naturally does not understand and inquires (285): Quem tu parasitum quaeris, adolescens, meum? *Cylindrus* answers: *Peniculum*; and Menaechmus' slave *Messenio*, misinterpreting the name as "brush" or "sponge," replies: Eccum in uidulo saluom fero.<sup>23</sup>

The connection of the name *Toxilus* with *τόξον*, "bow," may be hinted at in Pers. 856<sup>b</sup>. *Toxilus*, in bidding farewell to the outwitted procurer *Dordalus*, says: †Conuenisse te *Toxillum* me<mineris,><sup>24</sup> *i. e.*, "remember that you have met a man with a bow."

We find a series of plays on the name of the procurer

<sup>22</sup>The actual question that was asked Menaechmus is wanting in our MSS., but its general purport is clear from the context.

<sup>23</sup>There is a slight confusion as to the speakers in this line, but that *Messenio* makes the play, is clear.

<sup>24</sup>The line is corrupt, *memineris* being *Camerarius*' correction from *me*; the general meaning of the line is unquestionable.

*Lycus* in the *Poenulus* (see p. 19, above). In line 187 *Milphio* says: *Ita decipiemus fouea lenonem Lycum.*

In 646 the *advocati* who are bringing *Collabiscus* to *Lycus* associate the latter's name with his plundering propensities, thus: *Nunc hunc, Lyce, ad te diripiundum adducimus.* This line is one of the most artfully composed in *Plautus*: the procurer is meant to understand, "We bring you this man, *Lycus*, to be torn in pieces," and to notice the play on his own name; at the same time the audience perceives also the real meaning of the words: "We bring you this man, *Lycus*, to tear you in pieces."

Immediately hereafter (647-648) *Collabiscus* remarks in an aside:

*Cum praeda hic hodie incedet uenator domum:*

*Canes compellunt in plagas lepide λύκον.*

Finally in line 1333, and its duplicate 1382, *Agorastocles* in reply to *Hanno's* question, *quis hic est?* answers, *utrumuis est, uel leno, uel λύκος.* *Naudet* (on V, 5, 53) suggests here, "Fortasse ludit ancipiti nominis 'λύκος,' et nominis 'leno,' quod, litera 'n' liquescente, possit leo sonare." But this seems nothing more than wild conjecture, for while *n* is apt to disappear before *s* and *f*, it does not tend to disappear before a vowel.<sup>25</sup>

In *Poen.* 886, *Syncerastus*, who is afraid of punishment at the hands of his master *Lycus*, says: *Continuo is me ex Syncerasto Crurifragium fecerit.* Here we have a false etymology for *Syncerastus*, which the slave has connected with *sincerus*.

For a possible play on *Xystilis* (*Pseud.* 210 ff.), if that be the right reading, see p. 66, below.

The name *Harpax*, plays on which were noted above, is played on as follows by *Simia* in *Pseud.* 925. *Simia* is boasting to *Pseudolus* of his ability to impersonate *Harpax* and deceive *Ballio*, and, speaking of the true *Harpax*, says:

<sup>25</sup>Cf. *Lindsay, Latin Language*, pp. 63, 67.



Numquam edepol erit ille potior Harpax quam ego. No one in the audience could help understanding *Harpax* here in its meaning of "plunderer" or "thief."

Similarly *ibid.* 1197 ff., after Ballio has been cheated by the false Harpax, the true Harpax appears, but Ballio will have none of him, and tells him:

Nil est hodie hic sucophantis quaestus. proin tu Pseudolo Nunties abduxisse alium praedam, qui occurrit prior, Harpax.

Ballio refers in *Harpax* only to the name; but the audience would apprehend the meaning of the name, and the joke is much improved by keeping the name for the end of the sentence. Harpax replies, is quidem edepol Harpax ego sum; and this time Ballio intentionally plays on the name, saying, immo edepol esse uis. The procurer makes another play, though an unintentional one, on the name in the same scene (line 1209) when he says, illam epistulam ipsus uerus Harpax huc ad me attulit. The play here was brought out by the use of the word *uerus*.

Pseudolus, after Charinus has offered to supply his wants, says (Pseud. 736): Di immortales, non Charinus nihi hicquidem, sed copias. He connects *Charinus* with *carco*, meaning: "This isn't Poverty: it's Wealth."<sup>26</sup>

The arch-conspirator *Pseudolus* has his name associated with fraud in the Ballio-Harpax scene (lines 1192-95) referred to a few lines above. Ballio thinks Pseudolus has hired the true Harpax to practice some fraud:

Ballio: Quantillo argento te conduxit Pseudolus?

Harpax: Quis istic Pseudolus?

Ballio: Praeceptor tuus qui te hanc fallaciam

Docuit, ut fallaciis hinc mulierem a me abduceres.

Harpax: Quem tu Pseudolum, quas tu mihi praedicas fallacias?

<sup>26</sup>Cf. Koenig, *op. cit.*, p. 4, note 1.

Koenig (p. 4) cites Rud. 827 as a play on *Palaestra*. Labrax, in looking for the lost Palaestra, hears a voice, which turns out to be not Palaestra's but that of a *lorarius*. Hereupon he exclaims: Apage, controversiast: Haec quidem Palaestra quae respondit non meast. The play here consists in the contrast between *palaestra* and *controuersia*.

In Stich. 270-271 Gelasimus plays on the name *Pinacium*, "picture,"<sup>27</sup> saying:

Sed eccum Pinacium eius puerum. hoc uide:  
Satin ut facete atque ex pictura astitit?

Unless the name *Pinacium* is understood as "picture," the second line is pointless.

The idea of "joy" lurking in the name *Charmides* may be played on in Trin. 973.<sup>28</sup> Charmides, after the sycophant has told him that Charmides has given him (the sycophant) a sum of money, says, Charmides ego sum, and the sycophant replies, nequiquam hercle's: nam nil auri fero. The sycophant may imply, "It's useless for you to be a joyful man; for I have no gold after all." The line, however, is quite intelligible without this interpretation.

In two passages in the *Amphitruo*, names are used ambiguously without reference to their meaning. These are the only cases of the kind that I have found in Plautus, and though they do not strictly belong under the present class of name-plays I have included them here as being very close to the others that I have mentioned.

† In Amph. 26-27 Mercurius, who is delivering the prologue, says,

Etenim ille quouis huc iussu uenio Iuppiter  
Non minus quam uostrum quouis formidat malum:  
Humana matre natus, humano patre,  
Mirari non est aequom, sibi si praetimet.

<sup>27</sup>On Fay's suggestion as to the meaning of *Pinacium*, see p. 60, below.

<sup>28</sup>See note on line 977 above, p. 18.

By *Iuppiter* he means ambiguously the god and the actor who takes his part in the play. Cf. *Amph.* 861 ff., p. 84.

Similarly, but not quite in the same manner, *Mercurius* plays on his own name (line 436) saying, *ego per Mercurium iuro*; poor confused *Sosia* gets no idea from these words that his tormentor is invoking his own divinity.

l, i, A, u, β.

β. We come now to those plays on the names of *Dramatis Personae* in which the name is implied and not expressed. These are comparatively few in number; Plautus evidently preferred when making a play on a name to leave nothing to be taken for granted, and to give expression to the word that was played on rather than run the risk of having his joke fall flat. However, he does sometimes leave the name to be understood. In this class of name-plays the same two divisions appear as in the preceding class, namely, play of both sound and sense and that of sense only.

l, i, A, u, β, i.

i. Sound and Sense. These are exceedingly few. In these cases there is most danger that the joke will be utterly lost if the name is not expressed, and Plautus has been correspondingly careful.

In *Pers.* 139 ff. after *Saturio* has expressed his usual longing for a feast, *Toxilus* says to him:

Scin quam potest?

Numquam hercle hodie hic prius edes, ne frustra sis,

Quam te hoc facturum quod rogo adfirmas mihi:

Atque nisi gnatam tecum huc iam quantum potest

Adducis, exigam hercle ego te ex hac decuria.

Quid nunc? *Saturio*: Quid est? *Toxilus*: Quin dicis  
quid facturum sis?

Hereupon *Saturio* replies, *quaeso hercle me quoque etiam uende, si lubet, Dum saturum uendas, saturum* being undoubtedly a play on the name *Saturio*.

In *Pers.* 668, after *Dordalus* has been beguiled into buying *Lucris*, *Toxilus* puts the finishing touch to the trans-

action by saying to him, *non edepol minis trecentis carast: fecisti lucri*. The audience would see the joke; and the procurer, too, might associate *lucri* with *Lucris* as he himself has already done before.<sup>29</sup>

Three scenes farther on (712-713), after Dordalus has actually bought the girl, Toxilus pretends to congratulate him on his bargain, and makes two plays on the name of *Lucris* in two successive lines:

Ne hic tibi dies inlexit lucrificabilis;  
Nam non emisti hanc, uerum fecisti lucri.

2. Play of sense only. These are rather more numerous than those of both sense and sound. It may seem that the present class overlaps the main division II (Tell-tale names), and the difference between them is in fact not a radical one. My plan has been to include under the class of tell-tale names those names that were applied to their bearer because of the part he took throughout the play, or at least in some scene of the play. I have, however, recorded as actual plays on names (sometimes the same names as those listed under II), those cases in which a line, or a few lines, contained an especial allusion to the name. This distinction, if not clear, will, I think, become so on examination of the examples that now follow.

In the *Asinaria* there is a slave named Leonida. His part is to help cheat the ass-dealer;<sup>30</sup> but there is nothing in his general part to indicate why he has a name that shall remind the hearer of a lion; in other words, the reasons for putting the name *Leonida* in Class II are not very strong. Plautus has, however, played upon the name more than once in name-plays that come in the class now under discussion.

In 267-271, after having thought out the plot to cheat the ass-dealer, Leonida enters with the following soliloquy:

<sup>29</sup>626-627: Si te emam, Mihi quoque Lucridem confido fore te.

<sup>30</sup>See 407 ff.

Vbi ego nunc Libanum requiram aut familiarem filium,  
 Vt ego illos lubentiores faciam quam Lubentias?  
 Maxumam praedam et triumphum eis adfero aduentu meo.  
 Quando mecum pariter potant, pariter scortari solent,  
 Hanc quidem quam nactus praedam pariter cum illis partiam.

His talk of the "booty" here is an allusion to the savage nature of his name. Libanus, in the speech which he now makes after having overheard Leonida, makes allusion to this nature in an aside of his own: Illic homo aedis compilauit, more si fecit suo. Later on in the same scene, Leonida has revealed his plot to Libanus, who asks where the ass-dealer is; and Leonida again shows his leonine nature by asking (337): Iam deuorandum censes, si conpexeris?

Once more a similar play is made. Libanus is going to palm off Leonida on the ass-dealer as Saurea, and, pretending to give him a description of Saurea, describes Leonida (400-401) as

Macilentis malis, rufulus, aliquantum uentriosus  
 Truculentis oculis, commoda statura, tristi fronte.

Argyrippus in the *Asinaria* undoubtedly derives his name of "Silver-horse" from the scene 699 ff., where he plays the horse and carries the slave Libanus on his back in order to procure money for the latter.<sup>31</sup> The name is played on several times in that scene. In 699 Libanus says to him: Vehes pol hodie me, si quidem hoc argentum ferre speres; here *uehes* and *argentum* together form a play on *Argyrippus*.

While Libanus is preparing to ride on his master's back, he says to him (704): Abi, laudo, nec te equo magis est equos ullus sapiens; and while riding on his master's back

<sup>31</sup>Hence Argyrippus will be found among the "tell-tale names."

he refers to him as a quadruped (708): *Iam calcari quadrupedo agitabo aduersum cliuom.*

What seems a direct play on *Diabolus* occurs in *Asin.* 810-811; here *Diabolus* says: *Emori Me malim, quam haec non eius uxori indicem*, there being a play on his name in *indicem*, just as his whole part in the comedy, consisting as it does in giving information, is also a play on his name.

*Staphyla* in the *Aulularia*, on account of her drinking proclivities, has the name of "bunch of grapes," which she plays upon twice. In 279, after receiving a scolding at the hands of *Euclio*, she remarks: *Nam ecastor malum maerorem metuo ne inmixtum bibam.* Again, in 354, speaking to *Strobilus* about the coming wedding of *Phaedra*, she asks him, *Cererin, Strobile, has sunt facturi nuptias?* *Strobilus* asks *qui?*, and is answered, *quia temeti nil allatum intellego.*

The bawd in the *Curculio* is named *Leaena*. At line 97 she says that the smell of wine has reached her nostrils, and in 105 ff. she attempts to trace the whereabouts of the wine by the smell. *Palinurus*, who overhears her, then plays upon her name of "lioness" (110): *Canem esse hanc quidem magis par fuit: sagax nasum habet*, meaning she would be a greater success as a dog than as a lioness.

*Lyco*, the usurious banker of the *Curculio*, is forced in lines 506 ff. to listen to a tirade by *Curculio* against him and his class, in the course of which *Curculio* compares bankers with procurers, and in one line (508) refers to the meaning of *Lyco's* name: *Vos faenore, hi male suadendo et lustris lacerant homines.*

In the scene *Merc.* 842 ff., *Eutychus* (866) calls to *Charinus*: *Illico Sta Charine*, and *Charinus* replies, *qui me revocat?* *Eutychus* probably has the meaning of his own name (good fortune) in mind when, instead of answering "ego" or "Eutychus," he calls out, *Spes, Salus, Victoria!*

The name *Pyrgopolinices* is played on in *Mil.* 1055,

where Milphidippa says to him: *Exprome benignum ex te ingenium, urbicaepe, occisor regum.*

Plays on the name *Tranio* that would come under this class have been suggested by Fay<sup>32</sup> in *Most.* 667, 825, 832 ff., 903, 1103-1104 and 1115. These will all be found mentioned below under II; I avoid giving them here as a useless repetition.

★ *Grumio* ("Clodhopper")<sup>33</sup> is played on in *Most.* 40, where *Tranio* calls him *germana inluuics*.

★ *Pacgnium* in the *Persa*, a person whose name was noted above, p. 19, is told by *Toxilus* (806): *Basilice te intulisti et facete*, and, accepting *facete* as a play on his own name, in the meaning "play-fellow," answers: *Decet me facetum esse: et hunc inridere Lenonem lubidost.*

★ The name *Lycus* in the *Poenulus* has been used for two plays of this class (see p. 21, above). In 660 he says, *Præda hæc meast*, referring to his having entrapped *Collabiscus*, a play on *Lycus* that is akin to the plays on *Leonida* noted above. In 774-776, where *Agorastocles* is showing how he has tricked the procurer by means of *Collabiscus*, *Lycus* insists that this cannot be so:

Compositast fallacia

Vt eo me priuent atque inter se diuidant.

Lupo agnum eripere postulant.

Here Plautus has translated the name in order to give some variety to a joke that has been almost done to death.

† *Charmides* (*Rud.* 543) plays on the meaning of the name *Labrax* by calling the procurer *impurata belua*. In 748 *Trachalio* calls the same character *facilis*. Again in 886 *Charmides* says to him: *Credo alium in aliam beluam hominem mortier.*

In *Trin.* 402 ff., *Philto* endeavors to persuade *Lesbo-*

<sup>32</sup>l. c.

<sup>33</sup>Fay.

nicus to allow the latter's sister to marry Philto's son without a dowry. Philto has pity on Lesbonicus' poverty and means his offer in all kindness. Accordingly, it is a mean thrust that the latter's slave Stasimus makes at *Philto* in an aside in 495-496, when, apropos of a mention of Acheron that Philto has made, he says,

Mirum quin tu illo tecum divitias feras:  
Vbi mortuos sis, ita sis ut nomen cluet,—

*i. e.*, when you are dead then you'll be "amiable" but not before.

In the fragments of the *Vidularia*, *Cacistus* makes a play on his own name, "Worst" (67-68): *Captam praedam perdidi, Nisi quid ego mei simile aliquid contra consilium paro; i. e.*, "I must devise some devilish plan such as would be expected from one of my name."

This concludes the plays on the names of *Dramatis* I, 1, A, b. *Personae* that fall under I, 1. As the next class to be considered, those names which are assumed by *Dramatis Personae*, or applied to them by other characters, naturally present themselves. Logically the same scheme of classification should be applied here as in the case of *Dramatis Personae*. No instances have been found, however, where a name assumed by a *Dramatis Persona*, or applied to him, is played on without being mentioned. This is what we should expect, since these names usually serve as a joke in the passage in which they are applied to the character and are then dropped. On account of this, and because of the general similarity of this class of plays one to another, they have not been divided as have those on names of *Dramatis Personae*.

The first example is a mere *adnominatio*. In *Amph.* 703 *Amphitruo* and *Sosia* think *Alcmene* crazy, and *Sosia* calls her a *bacchante*, saying, *Bacchae bacchanti si uelis aduorsarier*, etc.

Practically the same play occurs in *Aul.* 408. *Congrio*



considers the inmates of Euclio's house crazy because they beat him so, and says, *ad Bacchas ueni in Bacchanal*.

The parasite Ergasilus says (Capt. 69), *iuuentus nomen indidit Scorto mihi*, and then interprets *Scorto* as follows: *Eo quia inuocatus soleo esse in conuiuio*.<sup>34</sup>

In Cist. 465<sup>35</sup> Melaenis asks Alcesimarchus, *potin ut me molestus ne sis?* Alcesimarchus, in his answer, says that *Molestus* is his name: *Quin id est nomen mihi: Omnes mortales u <o> c <ant Mole> stu <m> \* \* consitu <m>*.

When Curculio, in the play that bears his name, is posing as the slave of Therapontigonus, he tells Lyco that his name is Summanus. Lyco asks (414), *qui Summanu's? fac sciam*; and Curculio answers,

*Quia uestimenta ubi obdormiui ebrius,  
Summano, ob eam rem me omnes Summanum uocant.*

The name *Summanus* is one applied to Pluto (cf. Bacch. 895), but Curculio derives it from *summano*, "to trickle," which he uses, however, in the active sense of "to wet." For the simple *mano* used transitively cf. Pliny, *H. N.* 37, 170.

In Pers. 101, Toxilus hails the parasite Saturio: *O Saturio, opportune aduenisti mihi*. Saturio retorts:

*Mendacium edepol dicis: atque haud te decet:  
Nam Essurio uenio, non aduenio Saturio*.<sup>36</sup>

The name *Essurio*, which *Saturio* here applies to himself, forms a play upon his real name.

It is again a parasite who makes a play involving this same idea in Stich. 242. Crocotium calls out, *Gelasime, salue*. Gelasimus replies, *non id est nomen mihi*. Cro-

<sup>34</sup>For the play on *inuocatus* see Chap. II, p. 86 f.

<sup>35</sup>As supplied by Schoell.

<sup>36</sup>I have deviated from the Goetz and Schoell text to the extent of printing *Saturio* and *Essurio* with capital initials; they are clearly proper names.

cotium insists: Certo mecastor id fuit nomen tibi; whereupon Gelasimus says:

Fuit disertim, uerum id usu perdidit:  
Nunc Miccotrogus nomine e uero uocor.

The name "Crumb-eater" is interpreted by the words *e uero*; it is almost the exact equivalent of *Essurio* as used above.

Charmides in Trin. 889 asks the sycophant for his name: Quid est tibi nomen, adulescens? The sycophant answers, Pax, id est nomen mihi, Hoc cotidianumst. Charmides replies,

Edepol nomen nugatorium:  
Quasi dicas, siquid crediderim tibi, 'pax,' periisse ilico.  
Hic homo solide sycophantast.

*Pax* is here used as in putting an end to a discussion (cf. Mil. 808, Stich. 771; Ter. *Heaut.* 291, 717).<sup>37</sup>

The remaining plays of this class are all of the type of the famous pun in *Odyssey*, IX, 366, 408, 455, where Odysseus deceives Polyphemus by claiming the name *Ὀδυσσεύς*.

In the first scene of the *Amphitruo*, Mercurius terrifies Sosia by prophesying dire things to anyone that may come along, all the while pretending that he is ignorant of Sosia's presence. Meantime Sosia, too, is talking to himself. Finally Mercurius says (331): Certe enim hic nescioquis loquitur. Sosia interprets *nescioquis* as a name and congratulates himself on his escape:

Saluos sum, non me uidet:  
Nescioquem loqui autumat: mihi certo nomen Sosiaest.<sup>38</sup>

<sup>37</sup>Lewis and Short (*Dict. s. v. Pax*, 4) record this meaning as belonging to the noun *pax*, "peace"! Morris (*Trinummus*; Boston, 1901) explains it as equivalent to the Greek *πάξ*, denying any connection with *pax*, "peace."

<sup>38</sup>Strictly speaking, *Nescioquis* is not a name assumed by or applied to a *dramatis persona*; but neither is it applied to or assumed by anyone, and for this reason, since it is so close to the other plays of this class, I have included it here.

Perhaps a similar play is intended in Amph. 1021. Amphitruo has been knocking at the door of his own house. Finally Mercurius from within asks, *quis ad fores est?* and the following dialogue takes place: Amphitruo: *Ego sum.* Mercurius: *Quid ego sum?* Amphitruo: *Ita loquor.* Mercurius here may be intended to understand *ego sum* as a name.

Calidorus, speaking to Pseudolus (Pseud. 709), says to him, *dic utrum Spemne an Salutem te salutem, Pseudole?* Pseudolus answers, *immo utrumque*; and Calidorus, taking this as a name, says, *Vtrumque, salve.*

Finally in Truc. 256 f. there occurs practically the same play as that quoted above from Amph. 1021. The passage is as follows:

Stratulax: *Quis illic est qui tam propterue nostras aedis arietat?*

Astaphium: *Ego sum: respice ad me.* Stratulax: *Quid 'ego'?* Astaphium: *Nonne 'ego' uideor tibi?*

1, A, c.

We come next to plays on names of persons who do not take part in the action of the play. The plays on names of the *Dramatis Personae* naturally far surpass these in number and variety. Plautus, however, has not overlooked the possibilities of playing upon names mentioned incidentally.

When Mercurius before Amphitruo's house is boasting of the great things he can do with his fists, he says (Amph. 302):

*Agite pugni: iam diuisti quom uentri uictum non datis.*

*Iam pridem uidetur factum, heri quod homines quattuor*

*In soporem collocastis nudos.*

Poor Sosia, listening in terror, says to himself: *Formido male, Ne ego hic nomen meum commutem et Quintus fiam ex Sosia.*

In Aul. 162-164 the old man Megadorus, speaking to

his sister Eunomia, is arguing against an old man's marrying an old woman, and says:

Post mediam aetatem qui media ducit uxorem domum,  
Si eam senex anum praegnantem fortuito fecerit,  
Quid dubitas, quin sit paratum nomen puero Postumus?

alluding, in the name *Postumus*, to the fact that the child's father will be dead when it is born.

In Capt. 285-287 *Thensaurochrysonicochrysides*<sup>39</sup> is played on. Philocrates mentions this as his father's name. Hereupon Hegio asks, uidelicet propter diuitias inditum id nomen quasist? and Philocrates turns the joke slightly by answering, immo edepol propter auaritiam ipsius atque audaciam.

The writer of the prologue of the *Casina* has put into it a play on the name of *Plautus* himself (32-34):

Deiphilus  
Hanc graece scripsit, postid rursum denuo  
Latine Plautus cum latranti nomine.

The last words refer to a certain kind of dog mentioned by Paulus (ex Festo, p. 231 M.): Plauti appellantur canes, quorum aures languidae sunt, ac flaccidae et latius videntur patere.

In Men. 402, Erotium, having mistaken one Menaechmus for his brother, is surprised to hear him talk of his ship; she says, perii misera. Quam tu mihi nunc nauem narras? to which Menaechmus replies:

Ligneam,  
Saepe tritam, saepe fixam, saepe excussam malleo.  
Quasi supellex pellionis: palus palo proxumust.

It has been thought that *pellio* is a play on the name of the actor *Pellio* mentioned in Bacch. 215.<sup>40</sup>

<sup>39</sup>A tell-tale name; see below, p. 71.

<sup>40</sup>Cf. Turnebus, *ad loc.*

When Tranio is telling Theopropides his ghost-story in the *Mostellaria*, he tells him the name of the man who, as he says, was murdered in the house, and puns on it (497-498. Tranio is speaking as though quoting the ghost): 'Ego transmarinus hospes sum Diapontius.' The word *transmarinus* is merely a translation of the Greek name *Diapontius*.

I, I, B. '

Occasionally Plautus makes a play on a geographical term. Once he forms a humorous comparative of a geographical adjective for the sake of making a pun, when Milphio in *Poen.* 991 says: Nullus mest hodie Poenus Poenior.

Other plays on geographical names in this class are more clever than this mere *adnominatio*. Chrysalus in *Bacch.* 199-202 plays upon the adjective *Samius*. He asks Pistoclerus: Eho, an inuenisti Bacchidem? Pistoclerus, referring to Bacchis' nationality, answers, Samiam quidem; and hereupon Chrysalus makes his play:

x

Vide, quaeso, nequis tractet illam indiligens:  
Scis tu ut confringi uas cito Samium solet.

That Pistoclerus appreciated the joke appears from his next words, iamne ut soles.

A play on *Boius* is made by the parasite Ergasilus in *Capt.* 888. Ergasilus is informing Hegio of the return as a captive of the slave Stalagmus who years before stole Hegio's little son. Ergasilus asks Hegio, sed Stalagmus quous erat tunc nationis, quom hinc abit? Hegio replies: Siculus. Ergasilus then says: At nunc Siculus non est: Boius est, boiam terit. Here *boiam* is used in the double sense of "chain" and "Boian woman"; *terit* is also used equivocally, meaning simply "rub" with the first meaning of *boiam*, and having an obscene sense with the second.

y

In *Pers.* 506 f. we have a play on the name *Chryso-polis*,<sup>41</sup> which is coined for that purpose. Curculio has given

<sup>41</sup>*Cod. A* puts the reading beyond doubt.

Dordalus the false letter of Therapontigonus, and Dordalus is reading the reason that detains the soldier from coming:

Chrysopolim Persae cepere urbem in Arabia,  
Plenam bonarum rerum atque antiquom oppidum.

Here *plenam bonarum rerum* explains the name "Gold City."

In Truc. 497 Stratophanes uses the phrase *Athenas Atticas*, a *paronomasia* without point.

The plays on names of gods in the present class are practically all of the kind in which sound as well as sense plays a part. It has been suspected that a play that does not involve sound exists in Amph. 341.<sup>42</sup> Here Mercurius is intercepting Sosia and asks him, *quo ambulas tu, qui Vulcanum in cornu conclusum geris?* Naudet thinks that *Vulcanum*, besides referring to the fire in the lantern, is intended to be understood in its literal sense of the god Vulcan.

I, 1, C.

In Asin. 267-268, *Lubentia*, personified, is played on with the comparative of *lubens*; Leonida is speaking:

Vbi ego nunc Libanum requiram aut familiarem filium,  
Vt ego illos lubentiores faciam quam Lubentias?

The play is similar in style to the *Poenus Poenior* of Poen. 991, quoted above, and similar ones occur in Poen. 846 and 1177 and Pseud. 669-670 (all quoted below).

The association of a cognate verb with the name of the god is found in Asin. 506, where Philaenium says, *ubi piem Pietatem*, etc.

In the *Aulularia*, when Euclio is hiding his precious pot of gold in the temple of *Fides*, the name of the god is played on several times. In 582 f., before setting out for the temple, Euclio says:

Nunc hoc mihi factust optimum, ut te<d> auferam,  
Aula, in Fidei fanum: ibi abstrudam probe.

<sup>42</sup>See Naudet on *Amph.* I, 1, 185.

Then he plays on the name of the god, the play being one that does not involve sound (584-585) :

Fides, nouisti me et ego te : caue sis tibi,  
Ne tu inmutassis nomen, si hoc concreduo.

This play he immediately follows up in the next line with one that depends on both sound and sense: Ibo ad te fretus tua, Fides, fiducia.

In 614-615, when entrusting the pot to the care of the god, Euclio makes a pun on *Fides*, the god's name, and *fides*, "faith" :

Vide, Fides, etiam atque etiam nunc, saluam ut  
aulam abs te auferam :  
Tuae fidei concredididi aurum.

In 616-618 Strobilus varies the pun by introducing a new cognate word, saying :

Di immortales quod ego hunc hominem facinus audio  
<e>loqui :  
Se aulam onustam auri abstrusisse hic intus in fano  
Fidei.  
Caue tu illi *fidelis* quaeso, potius fueris quam mihi.<sup>43</sup>

After Euclio has discovered Strobilus and has come to the conclusion that the temple is not a fit place for the gold, he plays again on the god's name (as in 614-615) in 667-668: Fide censebam maxumam multo fidem Esse. And here the joke is allowed to rest.

*Vcnus* in association with *uenustas* is a pun used several times by Plautus. The two words occur side by side in Bacch. 115, where Pistoclerus is giving the list of divinities in the house of Bacchis: Amor, Voluptas, Venus, Venus-tas, Gaudium, etc. (cf. Most. 161, Poen. 1177, quoted below).

"Plautus' delight in opportunity for word-plays is seen in the play *Fides fidcliam*, which now closely follows. See below, p. 46.

*Munditia*, personified, is associated with the meaning of the same word as a common noun in Cas. 225. Lysidamas is speaking, and says:<sup>44</sup> Qui quom amo Casinam, magis niteo, munditiis Munditiam antideo.

The adjective *uenusta* is applied to Venus by Philolaches in Most. 161: Oh Venus uenusta. (Cf. the collocation of *Venus* and *uenustas*, Bacch. 115).

In Cist. 515 we find the phrase *Ops opulenta*.

In Most. 350-351 Tranio is bemoaning the unlucky return of Theopropides, and says:

Occidit spes nostra: nusquam stabulumst confidentiae.

Nec Salus nobis saluti iam esse, si cupiat, potest.

The play here on *Salus* and *saluti* is the exact counterpart of *Munditia munditiis* of Cas. 225, quoted above.

Venus, a fruitful source of plays in Plautus, is associated with *ueneror* in Poen. 278, where Agorastocles, speaking of Adelphasium, says:

Nam Venus non est Venus:

Hanc equidem Venerem uenerabor, me ut amet.

In Poen. 623-624 *Fortuna* is mentioned shortly after the use of the adjective *fortunati* by Lycus. This is probably intentional, but the play is extremely weak:

Fortunati omnes sitis: quod certo scio

Nec fore nec Fortunam id situram fieri.

Milphio plays upon *Ignauia* with the adjective *ignauus* in the same play, lines 845-846:

Proinde habet orationem, quasi ipse sit frugi bonae,

Qui ipse hercle ignauiolem poti<s> est facere  
Ignauiam.

<sup>44</sup>To make the line intelligible, Leo's text is followed except for the capital letter of *Munditiam*; the change of *inicio* to *niteo* does not affect the word-play.



Adelphasium in Poen. 1176-1178, on her return from the festival of *Venus*, associates the goddess with the adjective *uenustus* and the noun *uenustas*:

Deamaui ecastor illi<sup>45</sup> hodie lepidissima munera  
meretricum,  
Digna dea<sup>45</sup> uenustissima Venere, neque contempsit  
eius opes hodie:  
Tanta ibi copia uenustatum aderat in suo quique loco  
sita munde.

Pseudolus, rejoicing in the aid his plot has received from the description of Harpax, congratulates himself thus (Pseud. 669-670):

Namque ipsa Opportunitas non potuit mihi opportunius  
Aduenire quam haec allatast mihi opportune epistula.

In line 709 of the same play Calidorus plays upon *Nidus*, asking Pseudolus: Dic utrum Spemne an Salutem te salutem, Pseudole?

Several plays on *Venus* occur in the Rudens. In 305 the fishermen, hoping to make a good catch and being near the temple of Venus, say: Nunc Venerem hanc ueneremur bonam, ut nos lepide adiuerit hodie.

In 624 Trachalio associates *Venus* with the derivative adjective *Veneria*.

The procurer Labrax of the Rudens, while bewailing his own misfortune, thus plays on *Gaudium* (1284-1285):

Nam lenones ex Gaudio credo esse procreatos:  
Ita omnes mortales, siquid est mali lenoni, gaudent.

In 1348-1349 Labrax prays to Venus:

Illaec aduorsum siquid peccasso, *Venus*,  
*Veneror* te ut omnes miseri lenones si<e>nt.

<sup>45</sup>Following Leo's text.

It is by no means accidental that *ueneror* has been put at the beginning of the last line, just next to *Venus* of the line preceding. Practically the same play has been noted in Poen. 278 (see above, p. 37).

The last of these plays on the names of gods is on *Mercurius*, and is made by Epignomus<sup>46</sup> in Stich. 404. He is thanking the gods for his safe return home, and after expressing his gratitude to Neptune says:

Simul [*sc. grates habeo*] Mercurio qui me in *mercimoniis*  
Iuuit lucrisque quadruplicauit rem meam.

The name of the play *Mercator* is associated with I, 1, D. *mercatum* in Merc. 9-11.<sup>47</sup>

Graece haec uocatur Emporos Philemonis:  
Eadem latine Mercator Macci Titi:  
Pater ad mercatum hi<n>c me meus misit Rhodum.

The name of the play *Trinummus* once forms the subject of a name-play. The sycophant says, Trin. 843-844: Huic ego die nomen Trinummo facio; and then gives his reason, nam ego operam meam Tribus nummis hodie locaui ad artis nugatorias.

This brings to a close those name-plays designated in I, 2, A, a. the table as I, 1, the plays which depend on the explanation of the name or its association with a word etymologically cognate. We now come to Class I, 2, which contains plays of sound in which the word played on is not cognate. It would not be correct to say that these plays depend on the sound only. Some of them do, but the best of them are those in which the words played on are similar in sound, and likewise either similar or contrasted in meaning, so that we have a play of sense also. Plautus has not used plays

<sup>46</sup>If this is really his name.

<sup>47</sup>For references on the difficulties in this speech of Charinus, see Leo *ad loc.*

of this class nearly so much as those of the preceding one; he has preferred plays in which the etymology of the name played on was directly employed for the purposes of the plays.

The division into sub-classes followed here is on the same lines as that of the preceding section. Names of *dramatis personae* will be considered first. These with few exceptions have the name expressed; to make a play depending mainly on the similarity in the sound of two words, and leave one of the words to be understood, is to run the gravest danger of wasting one's pains entirely. Plautus perceived this and acted accordingly.

X The first example under this class is the famous play in Amph. 382-384. Several plays have already been quoted from this scene, in which Mercurius tries to convince Sosia that he is not Sosia. Finally by the aid of considerable threatening he makes the poor slave say (382): Nemo [sc. sum] nisi quem iusseris. Mercurius follows up his advantage: Amphitruonis te esse aiebas Sosiam; and Sosia gets out of the difficulty by answering: Peccaueram: Nam Amphitruonis socium ꝑ neme esse uolui dicere. The last part of this verse is corrupt. But whether we read with Lindemann *socium memet*, etc., with Fleckeisen *nam illut Amphitruonis socium me*, etc., or with Ussing *nam Amphitruonis socium nunc me esse uolui dicere*, the meaning seems plain. Sosia seems clearly to say, "I didn't mean to say I was *Sosia*; I meant I was the *socius* of Amphitruo." I fail to see the force of Leo's objection: "Sed nec quo acumine se Amphitryonis socium vocet apparet nec quadrat sq. versus." The "acumen" in Sosia's calling himself the *socius* of Amphitruo is in the really comical pun; and while the next verse, in which Mercurius remarks: Scibam equidem nullum esse nobis nisi me seruom Sosiam, seems to me to "fit" well enough. I also fail to see the force of Leo's further suggestion: "Nam Amphitryonis, non me Sosiam esse uolui dicere;" it only

seems wholly to corrupt a slightly damaged line. It may be pointed out here that too much stress must not be laid on the similarity in sound between the two words that compose a play. It is going too far to suppose, on the basis of a pun like the present one, that *c* before *i* had the sound of *s*. The association of *Chrysalus* with *cruciatu*s and *excrucio* in Bacch. 687 and 1184, quoted below, is similar to the present example. So, too, when we find *Melacnis* associated with *delenis* (see below, p. 44) we must not assume that *ae* had the sound of *e*.

X In Bacch. 129 Pistoclerus plays upon the name of *Lydus*, saying to him: Non omnis aetas, Lyde, ludo conuenit.

An excellent play occurs in Bacch. 361-362. Here X *Chrysalus* is fearing his master's return and says:

Credo hercle adueniens nomen mutabit mihi.

Facietque extemplo Crucisalum me ex Chrysalo.

The complete contrast in the meaning of the two names played on, *Chrysalus* with its idea of "gold" (for other plays on this meaning of the name see above, p. 10), and *Crucisalus* presenting the picture of the punished slave writhing on the cross, could hardly be bettered.

*Chrysalus* is also associated with the similarly sounding noun *cruciatu*s and the verb *excrucio*. When Mnesilochus informs him that the well-laid plot against Nicobulus has come to nought because Mnesilochus has given back his gold to the old man, *Chrysalus* exclaims (687): Istoc dicto dedisti hodie in cruciatum Chrysalum. Later, when the plot has been tried again and has succeeded, Nicobulus laments (1183-1184):

Quadringentis Philippis filius me et Chrysalus circumduxerunt,

Quem quidem ego ut non excruciem, alterum tantum auri non meream.

- X A rather forced play upon *Lcacna*, but one that shows how Plautus loved this form of humor, occurs in Curc. 76-78. Phaedromus says:

Anus hic solet cubare custos ianitrix—  
Nomen Leaenaest—multibiba atque merobiba.

Palinurus replies, quasi tu *lagoenam* dicas, ubi uinum Chium solet esse.

- A play that depends upon sound only, one that lies on the indefinable border between alliteration and word-play, occurs in Curc. 546. Here, after Therapontigonus has been talking of *Summanus*, Lyco asks him, quos Summanos *somnias*?

- X Similarly in Epid. 591-592 the name *Epidicus* is played on when Acropolistis says, quae *didici dixi* omnia. Epidicus mihi fuit magister.

In Men. 295 there is a play on the name of the cook *Cylindrus*, the meaning of which is a puzzle. Menaechmus Sosicles says to Cylindrus: Sei tu Cylindrus sive Coliendrus,<sup>48</sup> perieris, or Sei tu Cylindrus sive Coriendrus, perieris. In either case the meaning has not been satisfactorily explained. Bothe suggested the emendation *Coriandrus*, which is an allusion to "coriander," a thing not necessarily used by a cook, and Leo, reading Coriendrus, explains it thus: "a corio alludit ad coriandrum." The best explanation is that of Salmasius. Reading *Coliendrus*, he says that *Cylindrus* (*Culindrus*) is here, for the purposes of the play, supposed to be from *culus* (*posteriores*), while Coliendrus is a humorous formation from *colon* ("great-gut"). Even this seems somewhat forced; it seems hard to make an audience, in one line, think out a false derivation for a name and grasp a new formation besides. It seems worth noting that in Byzantine Greek we find *κύλινδρος*, in the plural, used in

<sup>48</sup>The reading of A.

the sense of *testes*.<sup>49</sup> It seems quite possible that the word may have been used in this sense long before this time without getting into the literature, as is often the case with obscene words.<sup>50</sup> Plautus may then have had this meaning in mind in the present passage, and used *Cylindrus* here in this obscene sense, coining *Coliendrus* from *colon*, as Salmasius suggests, to go with it.<sup>51</sup>

A simple but rather humorous play occurs in Merc. 601. Charinus calls out, Eutyche, and *Eutycheus* plays on the first syllable of his own name by answering, *eu*, Charine. X

Plautus associates *Sceledrus* several times in the Miles with *scelus*. In 289 Palaestrio says: Quod ego, Sceledre, scelus ex te audio? In 330 he says: Nescio quae te, Sceledre, scelera suscitant. Finally, in 494, the old man Periplecomenus asks: Tun Sceledre hic, scelerum caput, Meam ludificauisti hospitam ante aedis modo?

Sagaristio in the Persa is also spoken of by the name Persa, describing his supposed nationality. In line 740, when the procurer finds that he has been imposed upon, he exclaims: Ei, Persa me *pessum* dedit. Later, in 783-784, Y he grows violent in his invective, and plays on *Persa* with *persona* in the course of his tirade: Qui illum Persam atque omnis Persas atque omnis personas Male di omnes perdant.

Pseudolus, in 584-585<sup>a</sup> of the play named from him, plays upon the name of the procurer *Ballio*:

Nunc inimicum ego hunc communem meum atque  
uostr <or>um omnium.

Ballionem *exballistabo*.

*Pseudolus'* own name is played on in 1205 by Ballio, who says: Edepol hominem uerberonem Pseudolum, ut docte *dolum* Commentust.

<sup>49</sup>Cf. Const. Manass., *Chron.*, 2135, 4644, 4651, 6131.

<sup>50</sup>See Century Dict., s. v. Ball, 20.

<sup>51</sup>Ussing rejects lines 294-296 entirely, saying they are out of connection where they are, and fit in nowhere else.

✧ This play recurs in Pseud. 1244; here Simo says: *Superauit dolum Troianum atque Vlixem Pseudolus.*

Two plays of the present class correspond to those recorded under the preceding division, Class *a β*, that is, the name that is played on is not expressed (cf. above, pp. 24 ff.). In Cist. 517, Alcesimarchus, speaking to Melaenis, ✧ says, *tu me delenis*, where *delenis* is evidently meant as a play upon *Melaenis*.

✧ Philocomasium, in addressing *Sceledrus*, Mil. 366, plays on his name by calling him *sceleste*: *Tun me uidisse in proxumo hic, sceleste, ais osculantem?*

I, 2, A, b. Of plays on names applied to or assumed by *Dramatis Personae* I have found only one that comes in the present class. It is in Curc. 392-393. Lyco here greets *Curculio* as *Unoculus*: *Unocule*, *salue*. *Curculio* asks him, *quaeso, deridesne me?* Lyco answers: *De Coc <u>litum*<sup>52</sup> *prosapia te esse arbitror: Nam i sunt Unoculi.* It seems likely that this is a mere play on sound. Possibly, however, we have a false etymology, for Varro<sup>53</sup> says, *ab oculo Cocles ut ocles dictus, qui unum habent oculum*, and cites the present passage in support of the explanation.

I, 2, A, c. Persons who take no part in the drama seldom have their names used for these plays of sound. *Nicobulus*, however, in the *Bacchides*, thinking that his guest-friend *Archidemides* has defrauded him of gold, puns on *Archidemides* and *dempturum* (283-285):

Adeon me fuisse fungam<sup>54</sup> ut qui illi crederem,  
Quom mi ipsum nomen eius *Archidemides*  
Clamaret dempturum esse, siquid crederem?

In Capt. 274, *Tyndarus* plays upon the name of the philosopher *Thales* thus: *Eugepae, Thalem talento non*

<sup>52</sup>Varro (*L. L.* 7, 71) cites this as *Coclitum*; *Coculitum* is Ribbeck's emendation. Leo still reads *Coclitum*.

<sup>54</sup>*l. c.*

emam Milesium. Incidentally, the association of these two words may furnish evidence for the pronunciation of "th."

B. Geographical names are also used rather sparingly I, 2, B. for these plays; but those that are found are of a rather high standard.

x The patriotic exhortation with which the god Auxilium concludes his speech (Cist. 199-202) closes with a play on *Poeni*:

Seruate uostros socios, ueteres et nouos,  
Augete auxilia uostris iustis legibus,  
Perdite perduelles, parite laudem et lauream:  
Vt uobis uicti Poeni *poenas* sufferant.

x *Epidamnus* is twice associated with *damnum* in the *Menaechmi*. In 263-264, Messenio, in speaking of the bad character of the city, says,

Propterea huic urbei nomen Epidamno inditu<m>st,  
Quia nemo ferme sine damno huc deuortitur.

A few lines later (266-267) *Menaechmus* turns the joke against Messenio, saying: Iam aps te metuo de uerbis tuis. Messenio replies, quid metuis? and *Menaechmus* answers, ne mihi damnum in Epidamno du <i>s.

A rather clever play is the one on *Vmbra* in *Most.* 766-770. Simo talks about the lack of shade in his yard:

Immo edepol uero quom usque quaque umbrast, tamen  
Sol semper hic est usque a mani ad uesperum.  
Quasi flagitator astat usque ad ostium,  
Nec mi umbra hic usquamst, nisi si in puteo quaepiamst.

Hereupon the mischievous *Tranio* distorts *umbra*, "shade," into *Vmbra*, "Umbrian woman," saying, quid? Sarsinatis equast? si Vmbram non habes.

In one rather doubtful word-play (*Pers.* 21-22) the geographical name is not expressed but implied. *Sagariſtio* says, plusculum annum Fui praeferratus apud molas tri-



*lunus uapularis*. Lipsius suggested that *molae* is a play on *Nolam*, but this seems forced.

I, 2, C. There remain the plays on the names of gods. Most of these are uncertain, or at least poor; but one or two are rather ingenious.

In the scene in the *Aulularia*, in which Euclio is entrusting his pot to Fides, several plays are made on the name *Fides*, which were recorded above under I, B. In the same scene occurs one play of sound only, in the speech that Strobilus makes preparatory to looking for the pot that he knows Euclio has secreted. He makes a vow to Fides (621-622): Sed si repperero, o Fides, Mulsi con-  
 ✓ gialem plenam faciam tibi *fideliā*.

Another good play occurs in *Capt.* 577-578. Tyndarus has taken the place of his master Philocrates, and Aristophontes is exposing what he regards as a mere imposture. Aristophontes demands of Tyndarus: Quid ais, furcifer?  
 ✓ Tun te gnatum memoras liberum?<sup>54</sup> Tyndarus catches at *liberum*, and interpreting it as the name of Bacchus answers, non equidem me *Liberum*, sed Philocratem esse aio.

The remaining plays of this class consist of mere similarities in sound, which may be dismissed briefly.

✓ Palinurus in *Curc.* 74 plays on *Venerem* and *uomere*: Tum tu Venerem uomere uis.

✓ In *Mil.* 15 Pyrgopolinices uses the combination *Nep-tuni nepos*.

✓ In *Poen.* 1180-1181 Adelphasium says: Tantis ibi clientarum erat numerus, Quae ad Calydoniam *uenerant Venerem*.

✓ A similar play occurs in *Rud.* 308, where Trachalio says, me huc obuiam iussit sibi *uenire* ad *Veneris* fanum.

✓ And again in XXVII of the *Fragmenta Fabularum Incertarum* (Goetz and Schoell, Vol. VII, p. 149) we find the words *Venus uenturast* nostra.

<sup>54</sup>The verse is metrically unsound; but the insertion of *esse* before *gnatum* or before *memoras* is an easy emendation. Cf. Ussing and Leo.

Class II (see Table, pp. 13 ff.) is to include the instances II. in which Plautus employs tell-tale names. Naturally, there will be no occasion for such minute subdivisions of the kinds of plays as was made in the case of Class I, for all the plays of Class II are of one sort. On the other hand, while in the case of Class I the varieties of *names* were divided only into a very few classes (cf. Table), it becomes important in Class II to extend these divisions and to state in each case not only whether the name, for instance, is that of a *dramatis persona* or of some other person, but also, more particularly, to what class in society the bearer of the name belongs.

Since the names of the *dramatis personae* are almost invariably Greek, it is certain that most of the tell-tale names are due to the Greek originals of the comedies and not to Plautus himself. It is interesting, however, to note the occurrence of some Latin names which prove our author to have had wit and ingenuity enough to be original in this form of humor when he so desired. Thus, *Saturio*, in the *Persa*, has a Latin name, and, in line 103, plays on his own name in connection with the Latin formation *Essurio*. *Lucris*, in the same comedy, is another Latin tell-tale name; and Syncerastus, in *Poen.* 805, applies to himself the humorously formed name *Crurifragius*.

The division of names in the main follows the same II, A, a. lines as those of Class I: We consider (A) Personal Names; then, as the first subdivision under this head, (a) Names of *Dramatis Personae*. The first class of names under *Dramatis Personae* will be (a) those of old men.

*Euclio*, of the *Aulularia*, has been derived from *Εὐκλέων* II, A, a, a. or *Εὐκλείων*,<sup>56</sup> meaning *valde gloriosus*. The only justification offered for this interpretation (cf. Ussing, p. 273) is that as a freeman he has a high-sounding name. But it seems possible that Plautus has had a more subtle intention.

<sup>56</sup>See Forcellini-De Vit, *Onom. s. v.*; cf. also Ussing, p. 273.

The whole function of Euclio is to guard his pot of gold; he is crazy on the subject of keeping it out of the reach of others. First he keeps it well shut up at home, and when he regards home as no longer safe he hides it in the temple of Fides. If we derive Euclio from  $E\tilde{u} + \kappa\lambda\epsilon\acute{\iota}\omega$ , "to lock up," we have a complete description of the character of the old man. The shortening of  $\epsilon\iota$  to  $\tilde{\iota}$  is a difficulty; but this may have been caused by the vowel that follows. *Darĩi* is found as the genitive of *Darius* ( $\Delta\acute{\alpha}\rho\epsilon\iota\omicron\varsigma$ ) in late Latin (Apol. Sid. Carm. 9, 51).

*Megadorus* in the same play is named for his liberality:  $M\acute{\epsilon}\gamma\alpha + \delta\acute{\omega}\rho\omicron\nu$ . His conduct in his offer of marriage to Euclio's daughter is in line with his name. Thus when Euclio says he has no dowry for her, Megadorus replies (192-193): *Tace: bonum habe animum, Euclio: Dabitur: adiuvabere a me: dic siquid opust, impera.*

*Philoxenus* of the *Bacchides* may derive his name ( $\phi\acute{\iota}\lambda\omicron\varsigma + \xi\acute{\epsilon}\nu\omicron\varsigma$ ) from his greeting to Mnesilochus in 456: *Saluos sis, Mnesiloche: saluom te aduenire gaudeo*, although, it must be said, this would be a rather trivial cause.

*Alcesimus* of the *Casina*, has the function of assisting Lysidamas in his intrigue to secure Casina. It is then entirely appropriate that he should be called the "aider," from  $\acute{\alpha}\lambda\kappa\acute{\eta}$ , "aid." Cf. especially 615, where Lysidamas says to him: *Nunc tu mihi amicus es in germanum modum.*

*Periplecomenus*<sup>56</sup> of the *Miles* is named from the manner in which he "entwines" the braggart soldier:  $\pi\epsilon\rho\iota\pi\lambda\acute{\epsilon}\kappa\omega$ , "to entangle."

*Callicles* in the *Trinummus* is so called on account of his upright character. When Charmides entrusts his property to him, Callicles preserves it carefully and gives it to its owner when Charmides returns. The name, derived

<sup>56</sup>On the form *Periplecomenus* as against *Periplectomenus*, cf. Ritschl, *Proleg. Trin.*, p. 88; Ritschl<sup>2</sup>, *Praef. ad Mil. gl.*, p. xix; Koenig, *De nominibus propriis*, p. 13.

from κάλλος + κλέος, is common in Greek, but especially appropriate here.

*Charmides* (χάρμα, "joy"), in the same play, is so named because all his troubles have a happy ending; his property which he believed lost is restored to him, and his daughter makes a good match with Lysiteles.

The names thus far considered have all been descriptive of the character to whom they are applied. But an added tinge of humor is found in the name if it describes not what the bearer is, but what he is not. Several old men in Plautus are given names of this kind.

*Demaeonetus* of the *Asinaria* has a most high sounding name: Δημαίνετος, = δῆμος + αἰνετός, "praised by the people." The irony of the name is well brought out in Ussing's description of the character:<sup>57</sup> "quem uxor dum in senatu reipublicae operam dare censet (865 ff.) ex lustris ganeaue extrahit."

*Nicobulus* of the *Bacchides* is cheated from first to last. He allows the artful Chrysalus to outwit him thoroughly; and after he has discovered the deception, and goes to the house of Bacchis to induce his son to come home, he is himself persuaded to enter upon the enjoyments that he would deny to his son. No name then could worse become him than one that means (νικάω + βουλή) "conquering in counsel, victor in the senate."

*Periphanes* of the *Epidicus* has a name which means "conspicuous, notable" (περιφανής), and he boasts in a manner befitting his name (see lines 446-447):

Nam strenuiori deterior si praedicat  
Suas pugnas, de illius illae fiunt sordidae,

where he is warning the Miles to be modest; cf. also lines 517-525. As a matter of fact, he plays the fool throughout the play, being a mere butt for the pranks of Epidicus.

*Charmides* was mentioned above as descriptive of the man of that name in the *Trinummus*. The same name seems to be used by contrast in the *Rudens*. Here Charmides suffers shipwreck with the procurer Labrax, and no more joyless man could be pictured than Charmides when he appears in his dripping clothes after the wreck (485 ff.).

*Lysimachus* of the *Mercator* (λύω + μάχη) is thus described by Ussing:<sup>58</sup> "senex nihil magis timens quam uxoris iurgia." In 712 ff. he fights with his wife, and is throughout on the defensive.

*Theopropides*<sup>59</sup> of the *Mostellaria* (cf. θεόπροπος, "prophetic;" θεωπροπέω, "to prophesy") forms the subject of Tranio's deceits, and is surely named in a spirit of irony.

II, A, a, β. The next class of names to be considered will be those of young men, *adolescentes*.

*Argyrippus* (ἄργυρος + ἵππος) in the *Asinaria* is so called because he plays the horse to his slave in order to procure "money." Cf. 699-710; and see above, p. 26.

*Diabolus* (διάβολος) of the same play seems to be thus named because he informs Artemona of the doings of her husband Demaenetus, although the name would be more appropriate if his information were false; cf. 810 ff., and see above, p. 27.

*Pistoclerus* (πιστός + κλῆρος) in the *Bacchides* is so called because of the assistance he gives to his friend Mnesilochus; as Ussing<sup>60</sup> puts it: "fidus amicus est, quasi sortem sibi commissam fideliter servans." His character is well expressed in his own speech (196-198):

Egon ut, quod ab illoc attigisset nuntius,  
Non impetratum id aduenienti ei redderem?  
Regiones colere mauellem Acherunticas.

<sup>58</sup>p. 314.

<sup>59</sup>On the form cf. Ritschl<sup>2</sup>, *Præf. ad Most.*, p. xxvi f.; Ritschl, *Opuscula*, p. 343 f.

<sup>60</sup>p. 370.

*Philopolemus*, son of Hegio in the *Captivi*, is so named because he has gone to war ( $\phi\acute{\iota}\lambda\omicron\varsigma + \pi\acute{o}\lambda\epsilon\mu\omicron\varsigma$ ). Cf. 93-95, where Ergasilus says:

Ita nunc belligerant Aetoli cum Aleis:  
Nam Aetolia haec est, captus est in Alide<sup>61</sup>  
Philopolemus huius Hegionis filius.

*Chæribulus* in the *Epidicus* has a name derived from  $\chiαί\rho\omega + \beta\omicron\upsilon\lambda\acute{\eta}$ , and hence means "one who rejoices in giving counsel." As Ussing,<sup>62</sup> however, remarks, he is an "amicus amicum solo consilio, non re adiuvens"; this appears clearly in the scene with Stratippocles, 320 ff., and in lines 104 ff.

*Eutychus* in the *Mercator* ( $\epsilon\tilde{\upsilon} + \tau\acute{\upsilon}\chi\eta$ ) is so named because of the assistance he gives to his friend Charinus (cf. 469 ff., where he helps Charinus just at the point where the latter is so desperate that he is asking himself *Quid non morior?*), and because he straightens out the whole tangled web of the plot (cf. 842 ff.; 962 ff.).

*Pleusicles* of the *Miles* (from  $\pi\lambda\epsilon\upsilon\sigma\iota\varsigma + \kappa\lambda\acute{\epsilon}\omicron\varsigma$ ), rendered by Ussing<sup>63</sup> "quasi navigando gloriam consecutus," has his name from the disguise of a sailor which he assumes in order to trick Pyrgopolinices. See the scene beginning at line 1284.

*Callidamates* in the *Mostellaria* is a splendid example of the "tell-tale" name. He is a typical Plautine man about town, and his name ( $\kappa\acute{\alpha}\lambda\lambda\omicron\varsigma + \delta\alpha\mu\acute{\alpha}\omega =$  "tamer of beauty") exactly describes his constant vocation. It has been aptly rendered by Fay "Lady-Killer."<sup>64</sup>

*Lysiteles* of the *Trinummus* has the part of aiding his friend Lesbonicus in his difficulties. Accordingly he is well

<sup>61</sup>Following the text of Ritschl<sup>2</sup>; cf. *ibid.*, *Praef. ad Capt.*, p. xiv f.

<sup>62</sup>p. 246.

<sup>63</sup>p. 224.

<sup>64</sup>*Most.*, p. 65.

named *λυσιτελής*, "the one who is profitable." He himself sums up his character, and shows how apt his name is, in lines 628-629. *Lesbonicus* asks him: *Potin ut me ire quo profectus sum sinas?* He answers: *Si in rem tuam, Lesbonice, esse uideatur gloriae aut famae, sinam.*

*Lesbonicus*, the friend of *Lysiteles*, is also appropriately named as one who, like a Lesbian, revels in debauchery. Cf. the description of Koenig:<sup>65</sup> "nomen aptum est adolescenti, qui per comitatem et animi causa rem disperdidit."

*Strabax* in the *Truculentus* is connected by Koenig<sup>66</sup> with *στραβός* (Lat. *strabus*), "squinting," but the explanation "nomen accepit ut rusticus" seems decidedly far-fetched.

The following names are ironical, chosen for contrast:

*Mnesilochus* in the *Bacchides* has a name (*Μνησίλοχος*, = *μνήσι* + *λόχος*, "remembering ambushes") which implies that he is not unskilled in tricks. As a matter of fact, he is, throughout the play, at a loss what to do, and never able to devise a plan when he needs one.

*Stratippocles* in the *Epidicus* has a name derived from *στρατός*, *ἵππος* and *κλέος*, which would indicate great ability in war. This ability consisted entirely in his losing his arms to the enemy; see lines 29-31<sup>b</sup>:

Ep.: *Vbi arma sunt Stratippocli?*

Th.: *Pol illa ad hostis transfugerunt.* Ep.: *Armane?*

Th.: *Atque equidem cito.*

Ep.: *Serione dicis tu?* Th.: *Serio inquam hostes habent.*<sup>67</sup>

II, A, a, γ. The names of soldiers are numerous enough and are chosen with sufficient skill to warrant placing them in a class

<sup>65</sup>*De nom. prop.*, p. 17.

<sup>66</sup>*l. c.*, p. 18.

<sup>67</sup>This is almost an actual play on the name, of the type recorded under I, 1, A, a, a, 2; no plays of that class, however, interpret the name *κατ' ἀντίφρασιν*, as is done here.

by themselves. Of these *Pyrgopolinices*, the Miles Gloriosus, is the most familiar example. He, like several others of this class,<sup>68</sup> has a name indicating the opposite of his character.

*Cleomachus* (κλέος + μάχομαι) is the soldier of the Bacchides. See his boastful speech, 845 ff.:

Non me arbitratur militem, sed mulierem,  
Qui me meosque non queam defendere.  
Nam neque Bellona mi umquam neque Mars creduat,  
Ni illum exanimalem faxo, si conuenero,  
Niue exheredem fecero uitae suae.

*Philocrates* (φίλος + κράτος) is one of the captives in the Captivi. The fact that he is a captive does not argue against his bravery, while the circumstance that he keeps his pledge and returns after being allowed to go home shows true courage.

*Aristophontes* (Ἀριστοφόντης = ἄριστος + -φόντης, which is used in composition as the equivalent of φονεύς; see Ussing, p. 459) may be given this name, "slayer of good men," because it is suitable for a warrior. Possibly, however, it is applied to him because he gets the good Tyndarus into trouble by exposing him; see the two scenes beginning at Capt. 533.

The name of the boasting soldier, *Pyrgopolynices* or *Pyrgopolinices* need only be mentioned. The former spelling would indicate a derivation from πύργος + πολυνίκης, the latter πύργος + πόλις + νικάω, or πυργόπολις + νικάω.<sup>69</sup> Ritschl<sup>70</sup> prefers the second spelling, understanding an allusion to the famous name Πολυνείκης, but without deriving the name from this. The name is, of course, ironical.

<sup>68</sup>With these names compare also that of the cowardly Stratippocles, cited above, p. 52.

<sup>69</sup>Cf. Koenig, *De nom. prop.*, p. 21; Ussing, p. 224.

<sup>70</sup>*Opuscula*, p. 328; Ritschl<sup>1</sup>, *Praef. ad Mil Gl.*, p. xx.



*Antamoenides*<sup>71</sup> in the *Poenulus* has a similar high-sounding name. It is derived from *Ἀνταμυνίδης*, by which, to quote Ritschl,<sup>71</sup> (who established the correct form of the name), "mirifice ad veritatem militis imago ἀνταμυνομένου [i. e., 'defending one's self'] designatur."

*Stratophanes* (στρατός + φαίνω) would indicate one who parades an army. He is the soldier of the *Truculentus*.

*Therapontionus* appears in the *Curculio*. His name, signifying as it does that he is the son of a slave (θεράπων + γόνος), may be given him for the sake of irony, in contrast to his braggadocio.

II, A, a, δ. As the next class of names, those of procurers will be discussed.

*Lycus* of the *Poenulus* (λύκος, wolf) is named for his rapacity. The name is played on in the comedy almost *ad nauseam*. See above, pp. 11, 19, 21, 28.

*Ballio*, of the *Pseudolus*, may have been given this name because of its association with an intemperate person mentioned in *Athen.* IV, p. 166, C.<sup>72</sup>

*Labrax* in the *Rudens*, like *Lycus* in the *Poenulus*, is named for his greed, λάβραξ being a voracious sea-fish. *Labrax* is especially greedy when he tries to defraud *Plesidippus* after having made a bargain with him. See the plays on the name, above, p. 28.

II, A, a, ε. Next come the Parasites, for whom tell-tale names are frequent.

*Curculio*, of the play named after him, is called "corn-worm," as Ussing<sup>73</sup> puts it, "propter edacitatem." The name is directly played on; see above, pp. 16, 44.

<sup>71</sup>On the form of the name cf. Ritschl, *Opuscula*, p. 346 ff.; Ussing, p. 293; Koenig, p. 21; Ritschl<sup>2</sup>, *Praef. ad Poen.*, p. xx.

<sup>72</sup>Cf. Forcellini-De Vit, *Onom. s. v. Ballio*; Ussing, p. 221. Cicero uses the name as a generic appellative (*Phil.* II, 6, 15).

<sup>73</sup>p. 528.

*Peniculus* of the *Menaechmi* is named "little brush," as he himself says (77-78), because he cleans up the table when he eats. See above, pp. 16, 18, 20.

*Artotrogus* (*ἄρτος* + *τρώγω*, "bread-eater"), of the *Miles*, is self-explanatory. We may compare with this name the appellation *Miccotrogus* which Gelasimus applies to himself in *Stich.* 242. See above, p. 31.

*Gelasimus* in the *Stichus* (*γελάσιμος*, "laughable") is also played on directly. See above, pp. 17, 19.

A name used *κατ' ἀντίφρασιν* is that of *Ergasilus* (*ἔργον*, "work") in the *Captivi*, laziness being, of course, his main characteristic.

Bankers. *Lycus* of the *Curculio* is named "wolf" on II, A, a, ζ. account of his greed, just as is *Lycus*, the procurer of the *Poenulus*. See the remark of *Curculio*, speaking of *trapezitae* in general (508): *Vos faenore, hi [i. e., lenones] male suadendo et lustris lacerant homines.*

The banker in the *Mostellaria* is named *Misargyrides* (*μισέω* + *ἄργυρος* + patronymic ending) in irony. Fay<sup>74</sup> renders it "Hate-silver-son."

Steersman. One steersman among the *dramatis personae* is given a name appropriate to his vocation. *Blepharo* in the *Amphitruo* is named because his occupation requires him to be constantly on the watch (*βλέπω*, "look"; cf. *βλέφαρον*, "eye-lid"). *Naucrates*, mentioned in the same play (on whom see p. 71), has a name merely implying association with a ship.

Sycophant. *Simia*,<sup>75</sup> in the *Pseudolus*, is named because II, A, a, θ. of his similarity to the monkey, although the name really represents the Greek *Σιμίας*, *Σιμμίας*.<sup>76</sup>

<sup>74</sup>p. 65.

<sup>75</sup>On the spelling cf. Studemund, *Festgruss zu Würzburg*, 1858, p. 56 ff.

<sup>76</sup>Cf. Ussing, p. 221.

II, A, a, ι. Cooks. Several cooks bear names descriptive of their occupations. In the *Aulularia* there are four of these introduced to aid in preparing for the wedding.

*Congrio* (γογγρίον, diminutive of γόγγρος) has his name from the "eel," with which cooks were so often called upon to busy themselves.<sup>77</sup> An eel forms part of the banquet which the cooks in the *Aulularia* prepare; see 399.

*Anthrax* is named from ἄνθραξ, "charcoal," which well suggests his function.

*Dromo* (398: Anthrax: Dromo desquama piscis)<sup>78</sup> seems named from δρόμος, "running," owing, perhaps, to propensities for stealing; he and his fellow cooks are called Rapacidae in line 370. A slowly paying debtor, mentioned in *Asin.* 441, has the same name.

*Machaerio*<sup>79</sup> (μάχαυρα, "knife") has a name parallel to Anthrax. He is on the stage at line 398.

If the reading *Citrio* (*cito*, MSS.) is correct in *Cas.* 744,<sup>79</sup> we would seem to have a cook named from κίτριον, "citron."

*Cylindrus* of the *Menaechmi* is probably named, as Ussing<sup>80</sup> puts it, "a cylindro quo in rotae modum volutato coqui interdum utuntur." The name is played on in line 295 (see above, p. 42).

Possibly *Çyamus* in the *Truculentus* is named "Bean" (κύαμος) for the same reason that the name *Congrio* "Eel," was applied to another cook.

II, A, a, κ. In the cooks, we have come down to the lowest class of society, the slaves. We now proceed to the rest of the slave-names, first mentioning several *lorarii*, who bear names suitable to their vocation.

<sup>77</sup>The derivation "a congruendo" (cf. Forcellini-De Vit, *Onom. s. v.*), although it would better describe what *Congrio* does, seems forced, especially as Latin names are somewhat rare in Plautus.

<sup>78</sup>The name does not appear in the list of *Dramatis Personae*.

<sup>79</sup>Cf. Ritschl<sup>1</sup>, *Praef. ad Most.*, p. xv; *ib. Praef. ad Cas.*, p. xvii.

<sup>80</sup>p. 384.

*Artamo*, the *lorarius* of the Bacchides, has his name from ἄρταμος, *lanius*,<sup>81</sup> used here in a metaphorical sense. \**Αρταμος* occurs in the sense of "murderer" in Soph. Fr. 848 (Dindorf) and Lyc. 236, 797; and *lanius* is found with the meaning "executioner" in Plaut. Pseud. 327, 332, a meaning which would be entirely suitable for the name of a *lorarius*.

In Capt. 657, when Hegio has been convinced that Tyndarus has been imposing on him, he calls out his *lorarii* to bind him. They bear the following names: *Colaphus*, from κόλαφος, box on the ear; *Cordalio*, possibly from κορδύλη, "cudgel," though the change from *υ* to *α* is against this supposition. Cf. *Cordalus*, below, p. 72; *Corax*, from κόραξ, an instrument of torture.

In Rud. 657, Daemones summons his *lorarii* to proceed against the procurer Labrax. Their names are: *Turbalio* (τυρβαλίωv, cf. τυρβάζω), "one who stirs up," *tumultuator*,<sup>82</sup> *Sparax* (cf. σπαράσσω, σπάραξις), "one who lacerates."

Next come the names of slaves in general.

II, A, α, λ

*Strobilus* in the Aulularia has his name from στρόβιλος, "whirlwind," on account of what Ussing<sup>83</sup> calls the "volubilis agilitas" with which he pursues and avoids Euclio.<sup>84</sup>

*Chrysalus* of the Bacchides, named from χρυσός, "gold," because his function is to secure money, is often the object of word-plays; see above, pp. 10, 12, etc.

*Stalagmus* (σταλαγμός, "drop") in the Captivi may possibly be named from his short stature,<sup>85</sup> though there seems nothing to prove that he really was short.

<sup>81</sup>*Ib.*; Koenig, p. 25.

<sup>82</sup>Forcellini-De Vit, *Onom. s. v.*

<sup>83</sup>p. 273.

<sup>84</sup>It seems to me that the two Strobili of the play can be identified without difficulty. But cf. Ussing, pp. 273-275, Ritschl, *Praef. ad Aul.*, pp. viii-ix.

<sup>85</sup>Cf. Ussing, p. 459.

*Chalinus* in the *Casina* is called "bridle" (χαλινός), possibly because he is an armor-bearer (cf. 257, 270, 278),<sup>86</sup> and, as such, may have had charge of the trappings of his master's horse, possibly because it is his function to defeat the plot, to hold the plotters in check.

*Lampadio* (Λαμπαδίων from λαμπάς, "torch") in the *Cistellaria*, discovers who *Selenium* really is, and may hence properly be called a "torch" or "lamp."

*Acantio* of the *Mercator* is named "thorn" (ἄκανθος) on account of the manner in which he tortures his master. See especially 112 ff.

*Palæstrio* of the *Miles* has a title derived from παλαίστρα, "wrestling-school"; Koenig<sup>87</sup> and Ussing<sup>88</sup> regard this as a tell-tale name, the former giving as the reason the versatility of the slave, and the latter (what amounts to the same thing), the fact that it is by his art that the whole plot is carried on.

*Tranio* of the *Mostellaria* has recently been the subject of an exhaustive investigation at the hands of Professor E. W. Fay.<sup>89</sup> He derives *Tranio* from τρανός, "piercing, shrill, clear, plain," and from this deduces as the meaning of *Tranio* "Revealer." This name, he says, is well suited to line 667, where *Tranio* says "quidquid dei dicunt, id decretumst dicere;" and he believes that *Tranio* is to be considered "a sort of *Hermes*, the revealer," in which character he is to be "identified with the Roman prophet-king, the personified *picus*, 'wood-pecker.'" In support of the latter theory he cites lines 1103-04, where *Tranio* is sitting at an altar à la *Picus*; 1113, where he knows the "intent of the gods"; and 514, where *Tranio* says "pax mihist cum mortuis," thus alluding to his character as "a sort of *Hermes* διάκτορος

<sup>86</sup>Cf. Naudet.

<sup>87</sup>p. 28.

<sup>88</sup>p. 224.

<sup>89</sup>*A. J. P.*, xxiv, 248 ff.; cf. *id. Most.*, p. 64.

or ψυχοπομπός." So much for Tranio the "revealer." But besides this play on the name Fay thinks that there are several plays on Tranio in its "remoter etymological sense of piercing." In support of this he cites lines 825, where *tarmes* suggests Tranio; 903, where *mulcet* is interpreted as meaning "bruise" rather than "stroke"; and 984, where *conterere* is understood by equivoque as "make a hole in, squander." Fay finds plays also on Tranio as an actual bird character, an idea which he thinks may possibly have been indicated on the stage by wings attached to the actor or by gestures. To support this view he cites lines 835, where *cornix* by equivoque refers to Tranio; 827, where *pice* is supposed to indicate *picus*; 839, *pictam . . . auem*; 1115, where Tranio says he tastes better *elixus* than *assus*, thus referring to himself as a bird; 65, where *caedite* is rendered "peck at, devour"; and 5, which is emended to *exi inquam nido, Tranio, nam quid lates?* Finally, Fay thinks that in the original Greek play Tranio called himself *κολοιός*, "daw," and *κολιός*, "wood-pecker." This theory I cannot accept, for several reasons. In the first place, the name "Revealer" is about as inappropriate a one for Tranio as could well be found, as his function is to conceal matters from Theopropides. The various plays on Tranio as a bird are too elaborate and obscure ever to have existed; there is hardly one which a Roman audience can be supposed to have understood. And if we suppose that Tranio, to help these plays along, wore wings, it is most improbable that some clear reference to them should not occur. Line 1115 proves nothing, for this combination of *assus* and *elixus* is applied to Milphio in the *Poenulus* (279), although surely no bird character is to be assumed for this slave; and the emendation in line 5 is an *ex parte* argument, since Pylades' emendation, *exi, inquam, nidor, e culina*, is certainly as intelligible and closer to the MSS. The derivation of Tranio from *τρανός* seems at least likely, but why the name was

chosen does not appear; I cannot regard it as a tell-tale name at all.

*Grumio*, who quarrels with Tranio at the opening of the *Mostellaria*, is so named to suggest *γρυμεία* or *γρυμεία*, "trash." (In the MSS. this word frequently appears as *γρυμαία*; cf. *grumum* = "congestio pulveris" in Goetz's *Corpus glossarum Latinarum*, VI, 505.) Fay<sup>90</sup> well renders the name "clod, clodhopper." See the play on his name in line 40 (quoted above, p. 28). The name is applied to him because he is a countryman (cf. lines 7-8).

*Phaniscus*, also of the *Mostellaria*, is called "revealer" (cf. *φαίνω*), because he betrays the whole plot (cf. 940 ff.), a fact which increases the doubt as to whether Tranio could also be understood in this sense. Fay aptly compares *Φανός* a sycophant in Aristophanes *Equit.* 1256.

Fay regards *Pinacium* of the same play as a tell-tale name. He refers to the surly character of the slave and notes that the *πινάκιον* was used to contain information in a case of *είσαγγελία*, and says there is no reason for the translation "picture." He compares the character of this *Pinacium* with that of the similarly named slave in the *Stichus*; but *Pinacium* in the *Stichus* is played on in the sense of "picture" (see above, p. 23).

*Toxilus* of the *Persa* is named from *τόξον*, "bow," because of his successful attacks on the procurer Dordalus. Cf. the play on his name, cited above, p. 20.

*Paegnium* of the same comedy is called "plaything, toy," or "playfellow" (*παίγνιον*) because of his sportive disposition. Cf. lines 183-250, 271-301, 806 ff. On the play on the name in the last passage see above, p. 28.

*Collabiscus*<sup>91</sup> in the *Poenulus* has a name derived from *κόλλαβος*, "cake." Ussing<sup>92</sup> explains: "dictum videtur

<sup>90</sup>*Loci cit.* I am especially indebted to Fay's discussion for hints on all the names in the *Mostellaria*.

<sup>91</sup>On this form, as against *Collybiscus*, see Ritschl, *Opuscula*, 344 f.

<sup>92</sup>p. 294.

quasi esca, qua leno in pedicam vel laqueum illiciendus est." If this seems forced, the name remains unexplained.

*Syncerastus*, also in the *Poenulus* (cf. *συγκεράννυμι*, "mix up"), is so named because he gives information to Milphio concerning Adelphasium and Anterastylis, and thus puts Lycus' affairs into confusion. Cf. 865 ff.

*Pseudolus*,<sup>93</sup> the cheat, need but be mentioned to recall the part he has in the play that bears his name.

*Harpax*, the servant of Polymachaeroplages, is so called for a reason, which is, I think, unique so far as Plautus is concerned. His name is derived from *ἀρπάζω*, "to plunder," but this title of "plunderer" is applied to him not on account of any acts of his own, but because Simia masquerading as Harpax plunders Ballio of his money. Plays on the name are cited above, pp. 17, 21, 22.

The slave *Scerapnio*, in the *Rudens*, may have his name from the instrument *σκέπαρνον* "adze."

*Griphus* in the same play is a fisherman and is named from *γρήπος*, "a take of fish" (Diog. Laert., I 32) or "a fishing-net." See lines 906 ff.

*Stasimus* in the *Trinummus* is called "constant, firm" (*στάσιμος*) because he constantly stands by his masters, Lesbonicus and old Charmides.

*Stratular*,<sup>94</sup> the "Truculentus" of the play bearing that name, is named from the pugnacious character which he has (*στρατύλλαξ*, a diminutive form). Leo,<sup>95</sup> who rejects the name entirely because it does not appear in the text of

<sup>93</sup>On the spelling,—whether *Pseudulus* or *Pseudolus*,—cf. Koenig, p. 29, and Raebel, p. 58 n. 2, and the references cited there. The argument of Goetz, in Ritschl,<sup>9</sup> *Praef. ad Pseud.* IX ff., seems conclusive in favor of *Pseudolus*.

<sup>94</sup>The form is discussed in Ritschl<sup>9</sup>, *Praef.*, p. xxxviii. The name does not appear in the text of the play, but only in the stage directions, though Fleckeisen attempts to read it into line 251 and Schoell (in Ritschl<sup>9</sup>) into line 259.

<sup>95</sup>On line 256.



the play, complains also that it is a "nomen servi non servile"; but it is eminently suited for *this* slave. Cicero (ad. Att. xvi, 15) applies the term *στρατύλλαξ* to Lepta. The double λλ as against λ is troublesome. For ll transliterating λ see Havet, A. L. L. ix, p. 135 f.

*Cacistus* of the *Vidularia* is named as though he were (*κάκιστος*) a rascal of rascals. In the fragmentary condition of the play, we cannot tell much about him. The name is played on in line 67 (see above, p. 29).

The two names which follow seem to be given by contrast:

*Libanus* in the *Asinaria* has a name which means "incense" (*λίβανος*). His part is to cheat the ass-dealer and make sport of his master, and, as Ussing<sup>96</sup> remarks, "potius contrarium nomen convenit."

*Olympio* in the *Casina* seems to be given this name, which reminds one of the abode of the gods, because he is a *vilicus*, one whose work is done in the country, and a dirty fellow.

II, A, a, μ.

The names so far recorded have been those of men in the various walks of life. We now turn to names of women, and take up first of all the names of married women. Of these I have found but three that are tell-tale names:

*Eunomia* (*εὐνομία*, "good order"; Hesiod, Th. 902 applies the name to a daughter of Themis) in the *Aulularia* is named from her general uprightness of character. In 135 Megadorus calls her *optuma femina*, and the counsel she gives him throughout this scene is uniformly good.

If *Philumena*<sup>97</sup> be the correct form of the name of one of the faithful sisters in the *Stichus*, the reason may be because of the love her husband bore her.

<sup>96</sup>p. 348.

<sup>97</sup>This is the form that Ritschl adopted (cf. Ritschl<sup>1</sup>, *Praef.*, p. x f.), but the older reading *Panegyris* is generally followed (so Ritschl<sup>1</sup>, Leo, Goetz and Schoell).

Philumena's sister *Pamphila*,<sup>98</sup> on the other hand, seems to be named for the love she bears her husband. The name, however, sounds like a courtesan's ("all-loving") rather than that of a faithful wife.

Next come the names of young women. In Plautus most of these are courtesans; accordingly I have put these names under another head.

*Phaedra* in the *Aulularia* seems to be called after the famous heroine of the *Phaedra-Hippolytus* story, because of her illicit love for *Lyconides*.

*Lucris* in the *Persa* is never called by her right name, but by this feigned name derived from *lucrum*, "gain," under which she is palmed off on *Dordalus*. The name is used for word-plays (see above, p. 25).

Names of women in the shady walks of life will now II, A, a, v. be recorded; first the bawds.

*Leaena*<sup>99</sup> (λέαινα, lioness) is explained by *Ussing*<sup>100</sup> as indicating an "anum bibacem et voracem." While *voracitas* is a characteristic of the procuress and may have helped in the choice of the name, still it is noteworthy that *Leaena* was the name of a famous *meretrix* at Athens (cf. *Plin.* N. H. 7, 87; 34, 72; *Lact.* 1, 20).

*Melaenis* in the *Cistellaria* is also named because of association, her name being reminiscent of 'Αφροδίτη Μελαινίς (cf. *Ath.* 588 C.: 'Αφροδίτη ἡ ἐν Κορίνθῳ ἡ Μελαινίς καλουμένη).

*Cleareta* (κλέος + αἰρέω) has a name given her by contrast, as the "glory" that a bawd will "secure" is not great.

Next come the names of courtesans. These occur in II, A, a, ξ.

<sup>98</sup>This reading of the name is due to *Ritschl* (*l. c.*); *Leo* (on line 1) rejects it entirely and calls the character simply "soror, uxor Pamphilippi."

<sup>99</sup>The reading of this name in *Curc.* 77 and 113<sup>a</sup> is due to *Fleckeisen*.

<sup>100</sup>p. 528.

large numbers, and the quantity of tell-tale names is considerable.

*Philacnium* (φιλέω + αἶνος, "praise-lover") in the *Asinaria* has an appellation which shows how she courts the applause of men.

The *Bacchides* of the play of the same title have names which cannot fail to remind the hearer of the licentious rites of Bacchus. Terence in the *Heautontimorumenos* has also used this name.

*Gymnasium* (γυμνάσιον, "gymnasium"; or diminutive of γυμνάς = γυμνασία, *exercitatio*) in the *Cistellaria* bears a name descriptive of her calling. Cf. *Palaestra* of the *Rudens*, cited below.

*Selenium*<sup>101</sup> of the same play is named for her beauty (σελήμιον = "light of the moon," or "peony").

*Erotium* of the *Menaechmi* is well called "little love" (ἐρώτιον), the diminutive denoting endearment.

*Pasicompsa* of the *Mercator* (πᾶς + κομψή, "pretty in the eyes of all") is played on in line 517 (see above, p. 19).

*Philocomasium* of the *Miles*, while not strictly speaking a courtesan, is very close to that class of women, and is named from her personal appearance (φίλος + κομάω, *i. e.*, "one who loves to let the hair grow long"). Possibly, however, κομάω is here to be taken in its secondary meaning, "give oneself airs."

*Acroteleutium* of the *Miles* (ἄκρος + τελευτή) might be rendered "Tip-top"; her name is a tribute to her charms.

*Philematium* (cf. *Erotium*, above) in the *Mostellaria* is named "precious kiss" (φιλημάτιον). Fay<sup>102</sup> renders it "Kissy."

*Delphium*, the companion of *Philematium*, may, as

<sup>101</sup>Amplly attested as against *Silenium*; cf. Studemund, *Hermes*, xix, 456.

<sup>102</sup>*Most.*, p. 64.

Fay<sup>103</sup> suggests, be named from some "graceful attribute of the dolphins." The word, however, looks like a diminutive, and, if it is derived from *δελφίς*, we should expect *δελφίνιον*. Possibly it is a diminutive of *δελφός*, "womb."

*Lemniselenis*<sup>104</sup> in the *Persa* may be compared to Selenium, above. The name is the same with the addition of the element *Λῆμνος*.

In the *Poenulus* the two courtesans, Adelphasium and Anterastylis, are sisters. *Adelphasium* is the diminutive of *ἀδελφή* and means "little sister." As she is the older of the two (cf. 1278-1279), the name does not seem particularly appropriate in this sense; it may be a term of endearment, and mean "dear sister." More likely, however, *ἀδελφή* here is used in the sense of *meretrix*, a sense which *soror* is capable of bearing in Latin. Thus, Martial II, 4, says:<sup>105</sup>

O quam beandus es, Ammiane, matri!  
Quam beanda est tibi mater, Ammiane!  
*Fratrem* te vocat et *soror* vocatur.

Again, in XII, 20, 1-2, Martial has:

Quare non habeat, Fabelle, quaeris  
Uxorem Themison? habet *sororem*.

Cf. also Petronius, 127 *init.*: "Si non fastidis," inquit, "feminam ornatam concilio tibi, O iuvenis, *sororem*." If this meaning be given to *ἀδελφή*, *Adelphasium* will be entirely appropriate. (See O. Hey in A. L. L. xi, 534, who, however, does not cite the name *Adelphasium* as an example of *soror* used in the sense of *meretrix*.)

*Anterastylis* (cf. *ἀντεραστής*) is a "rival in love, companion in love."

<sup>103</sup>A. J. P., l. c.

<sup>104</sup>On the form, see Ritschl<sup>1</sup>, *Praef.*, p. x; id. *Opuscula*, p. 319; Ritschl<sup>2</sup>, *Praef.*, p. xvi f.

<sup>105</sup>See Friedlaender's note on II, 4, 3.

In Pseud. 187 ff., where Ballio takes his courtesans to task, several of the latter are mute characters. The first is *Hedylium* (from ἡδύλος), whose name might be rendered "Sweetie," or "Sweetheart." The second (196) is *Aeschrodora* (αἰσχροδόν + δῶρον), one who does not make sufficient money for her proprietor, or<sup>106</sup> who gives her charms to the vile; or, giving δῶρον a different sense, the name may mean "one who will give a man anything," i. e., one who stops at nothing. The third one *Xystilis*<sup>107</sup> (210) is not quite clear. The name is derived from ξυστός (ξύω), which would mean "polished." Spengel<sup>108</sup> interprets it as being equivalent to *frictrix*. Koenig<sup>109</sup> derives it from ξυστός, *porticus*, without further explanation, while Ussing,<sup>110</sup> adopting the same explanation, interprets "est a xysto ubi oleo unguebantur palaestritae," and Leo<sup>111</sup> paraphrases it, without explanation, "decus olei." The suggestion of Spengel seems most plausible, but the name is anything but clear. If the suggestions of Ussing or of Leo were accepted, we might have a play on the name in the following words (Pseud. 210-213):

Quoius amatores oliui  
 Dynamini domi habent maxumam:  
 Si mihi non iam huc culleis  
*Oleum* deportatum erit, etc.

<sup>106</sup> Cf. Leo on Pseud., 210.

<sup>107</sup> A reads Xytilis; BCD, Xittilis; Ed. princeps, Xistilis; Camera-  
 ruc, Xystylis. Goetz and Schoell read †Xytilis as corrupt; Ritschl,  
*Topocula*, p. 325, Xystilis; Fleckeisen, Xustulis; Ritschl<sup>2</sup>, Praef., p.  
 21 note, reads Xytilis. Xytilis, although it has the authority of the  
 MS., seems unexplainable and the insertion of the s is an easy  
 emendation.

<sup>108</sup> Ueber die lat. Komödie, p. 15.

<sup>109</sup> p. 23.

<sup>110</sup> On line 210.

<sup>111</sup> On line 210.

Finally, *Phoenicium* may possibly, as Leo<sup>112</sup> explains it, indicate the "superbos amatores" which she had (cf. 227: *Phoenicium . . . deliciae summatum virum*).

*Palaestra* in the *Rudens* has her name from the joking use of that noun in the meaning "brothel." Cf. *Bacch.* 66, where Pistoclerus, speaking of the home of the Bacchides, says, *adulescens homo Penetrem me huius modi in palaestram, ubi damnis desudascitur*; and *Ter. Phorm.* 484, *eccum ab sua palaestra exit foras*, with Donatus' remark, *bene palaestram eius dixit lenonis domum, in qua est exercitus amor assidue*. Cf. *Gymnasium* of the *Cistellaria*, cited above, p. 64.

*Phronesium* (*φρόνησις*, "thought") in the *Truculentus* is evidently named from her intellectual qualities. The name is played on directly; see above, p. 19.

*Astaphium*, in the same play, has her name (*ἄσταφίς*, "dried grapes") from the sweet quality of love,<sup>113</sup> or from the close connection of love and drinking. She is herself, however, not a courtesan, but a servant of *Phronesium*.

The final division of women's names includes those of *II, A, a, o.* servants.

*Bromia* in the *Amphitruo* (*βρόμος*, "noise") has her name from her noisy entrance (1053), or possibly from association with *Bacchus Bromius*.

*Staphyla* in the *Aulularia* is named "bunch of grapes" from her drinking proclivities. Cf. 279, 355, on which see above, p. 27.

*Phrygia*, the piper in the *Aulularia*, is called after the Phrygian mode of music. The name of her companion *Eleusium* may refer to the orgies at the Eleusinian mysteries.

*Pardalisca* (*πάρδαλις*, "panther, leopard") in the *Casina* may be named from the manner in which she tortures *Olympio* in 875 ff.

<sup>112</sup>*Ibid.*

<sup>113</sup>Cf. Koenig, p. 22.

*Scapha* of the *Mostellaria* has recently been investigated by Fay.<sup>114</sup> He notes that "a parasite and flatterer was called a boat (λέμβος) by Anaxandrides, *Odyss.* 2, 7," and thinks that *scapha* may have been similarly used, an opinion supported by Nonius 535, who says, "*scaphae sunt naviculae quae maiores consecuntur.*" On the other hand, he notes that the expression *συστομώτερος σκάφης* in Menander is interpreted by Zenobius (*Cent.* V. 95,—in Leutsch's *Corpus Paroem. Gr.*, I, p. 158) as "scant of speech," and thinks this designation may have been applied to *Scapha* ironically. The second explanation appears decidedly forced, while the first one, though it seems almost too ingenious, gives an admirable idea of the disposition of the old servant.

*Stephanium* in the *Stichus*, although a slave, is also a courtesan (see 742 ff.), and is accordingly named "little crown," in allusion to the custom of wearing crowns at drinking-bouts.

Pursuing the same lines of division as those of Class I, the next group of names to be considered (since this concludes the names of *Dramatis Personae* that bear tell-tale names), comprises those that are applied to *Dramatis Personae* or are assumed by them. These are not very many, and about half of them are found in one passage in the *Persa* (702 ff.). Men's names will be taken first.

II. A. b

Men in general. The name *Crucisalus*, which Chrysalus applies to himself in *Bacch.* 362, was noted above, p. 41.

In *Capt.* 726, where Tyndarus is being led away to the quarries, Hegio warns him that unless he does an excessive amount of work his name will be *Sescentoplagus*, a humorous way of telling him that he will be soundly beaten.

In *Cure.* 430, in the forged letter of Therapontigonus, the name *Platagidorus* (πλαταγή, "rattle" + δῶρον, "gift") is added to Therapontigonus by way of ridicule.

<sup>114</sup>*Most.*, p. 65; *A. J. P.*, xxiv, p. 249.

On *Summanus*, the name assumed by Curculio in *Curc.* 413, see above, p. 30.

In *Pers.* 60, Saturio terms the parasites of his day *duris Capitonibus*, "hard-headed."

In *Pers.* 103, the same character humorously dubs himself *Essurio*. See above, p. 30.

The most extended instance of this form of name-play, is, as was noted above, that of *Pers.* 702 ff. Here Sagaristio is cheating Dordalus by palming off Lucris on him. Dordalus asks him his name, and Sagaristio in reply coins a long list of names descriptive of his methods of cheating: *Vaniloquidorus*, "giver of vain speeches"; *Virginisueidonides*, "virgin-seller" + patronymic ending. *Nugiepiloquides* is the reading of A for the third name, *Nugipiloquides*, that of the other codices. *Nugiepiloquides* is a hybrid, composed of *nuga* + *ἐπί* + *loquor* + patronymic ending, i. e., "speaking trifling words in addition." The metre, however, is against this form, as well as against the evidently corrupt *Nugipiloquides*, and therefore Goetz and Schoell, while reading *Nugiepiloquides*, mark the line as corrupt, although Leo keeps this reading without comment. Ritschl<sup>2</sup> reads *Nugicrepiloquides*, *crepo* having the meaning "prate of," as in the line which Servius, on *Aen.* I, 738, attributes to Plautus: *Neque ego ad mensam publicas res clamo neque leges crepo* (inserted, in the older editions, after *Mil.* 651;<sup>115</sup> cf. *Hor. Ep.* I, 7, 84; *Sat.* 2, 3, 33<sup>116</sup>). But emendation is mere guesswork in a case of this kind. *Argentumextenebronides*, i. e., "procurer of silver out of darkness," or "out of its hiding place." Leo, of the latest editors, holds to the reading *Argentumexterebronides*, i. e., "one who bores silver out of you," which Koenig<sup>117</sup> wrongly assigns to the authority of A.

<sup>115</sup>Outside of this passage, Plautus never uses *crepo* in this sense.

<sup>116</sup>For other emendations, see Koenig, p. 11.

<sup>117</sup>l. c.



The next two names are rejected by Leo<sup>118</sup> because of the repetition in them of the elements—*loquides* and *nugi*—. The first, *Tedigniloquides*, means "speaking in a manner that befits you"; the second, unintelligible in the MSS. (A has *NUGIDESPALPONIDES*, the other codices *nundesexpalponides* or *numdesexpalponides*) was restored by Ritschl as *Nummosexpalponides*, "wheedler-out of money."

The last two names are to be taken together: *Quodsemclarrripides* "what he once takes." *Numquamcripides* "is never taken away." The patronymic ending here, as in the case of the other names, adds to the humor.

Syncerastus in Poen. 886, while revealing the fact that Adelphasium and Anterastylis are free-born, says to Milphio,

Si erus meus me esse elocutum quoiquam mortali sciat,  
Continuo is me ex Syncerasto *Crurifragium* fecerit,

coining the name of "Broken-legs," and playing on *Syncerastus*, as though it were connected with *sincerus*, "whole, uninjured." (See above, p. 21.)

In Poen. 1033 Milphio calls Hanno *Migdilix* or *Micdilix*, the meaning of which is not clear.<sup>119</sup> Scaliger reads *Migdilix*, and it is sure that the name refers to Hanno's linguistic capacities. Ussing<sup>120</sup> suggests *μύδην* and *λείχον* as a possible derivation.

On *Micetrogus* (Stich. 242), see above, p. 31.

In Stich. 631, Epignomus applies to the parasite Gelasimus the name *Caragelasimus*. This was noted above, p. 17.

Such application of names to women is not common.

In Cure. 77, Leaena is called *Mulibiba* and *Merobiba*, "heavy-drinker," and "drinker of unmixed wine."

In Mil. 436 Philocomasium takes an assumed name to

<sup>118</sup>Ad loc.

<sup>119</sup>Cf. Leo and Ussing, *ad loc.*

<sup>120</sup>Ussing.

deceive Sceledrus. The MSS. read the name as "Dicere,"<sup>121</sup> which, of course, is impossible. If we accept Camerarius' emendation of *Glyceræ* we would have here a tell-tale name from γλυκερός, "sweet."<sup>122</sup> This was the name of Menander's mistress (cf. Mart. XIV, 187).

We now come to names which are neither those of II, A, c. characters nor applied to them or assumed by them, but are merely mentioned incidentally. The first class of these names, of which there are not very many, comprises men in general.

*Naucrates* (Amph. 849, etc.) sailed on the same ship II, A, c, a. with Amphitruo; he is given a sailor's name (ναῦς + κρατέω).

*Dromo* (mentioned by Leonida Asin. 441) is said to owe some money of which he has paid but half. The idea may be that he is running away with the other half (δρόμος, "running"); cf. the cook *Dromo*, above, p. 56.

*Theotimus* (Bacch. 306; θεός + τιμάω) bears a name appropriate to his vocation as priest.

Two lines later, to strengthen Nicobulus' confidence in Theotimus as a guardian for treasure, Chrysalus says that the father of Theotimus had the high-sounding name *Megalobulus* (μεγαλο + βουλο-, "great counsellor").

*Thensaurochrysonicochrysides*<sup>123</sup> (Capt. 285; θησαυρός + χρυσός + νικάω + χρυσός + patronymic ending) is formed in jest. The repetition of χρυσός is intended to heighten the humor.

<sup>121</sup>Dousa rejects the line entirely.

<sup>122</sup>Cf. Koenig, p. 22. See Ritschl, *Opuscula*, p. 306; II, 707. On Spengel's reading Δικαία see Spengel, *T. Macc. Pl.*, p. 29 ff., and Bugge, *Tidskrift for Phil.*, VII (1866) p. 2; on Dirca see Bergk, *Opusc.*, I., p. 673. The derivation γλυκ- + ἔρως is suggested by Fick (*Griechische Personennamen*, Göttingen, 1874, p. 114).

<sup>123</sup>The form has ample authority, and emendation is entirely unnecessary.

*Cordalus* (Capt. 735) is the freedman in charge of Hegio's stone-quarries. As such, one of his duties would be to chastise laggard workmen (cf. 726), and his name may possibly be connected with *κορδύλη*, "cudgel." Cf. *Cordalio*, above, p. 57; the difficulty noted there with regard to the change of *υ* to *α* is found here also.

*Periphanes* (Curc. 636) is mentioned as the father of Therapontigonus. Therapontigonus himself mentions him, and the braggart intentionally calls his father "notable" (*περιφανής*). The name has been noted above, p. 49.

*Diapontius* (= *transmarinus*) is the name of the man with whose fictitious ghost Tranio terrifies Theopropides in Most. 497 ff. See above, p. 34.

The following names of soldiers I have thought best to put by themselves; they correspond to the names of soldiers in the *Dramatis Personae* mentioned above, pp. 52 ff.

In Miles 14 *Bumbomachides Clutomestoridysarchides* is mentioned by Pyrgopolinices as having been overcome by him. *Bumbomachides* is a compound of *βόμβος* + *μάχομαι* + patronymic ending,—i. e., "son of the bee-fighter" or "son of the one who fights by humming with his mouth"<sup>124</sup>, possibly referring to the war-cry. *Clytomes-toridysarchides*<sup>125</sup> is a compound of *κλυτός* + *μήστωρ* + *δυσ-* + *ἄρχω* + patronymic ending, i. e., "son of the famous adviser who found it hard to rule," or something similar. With the first part of the name Ritschl<sup>2</sup> compares *Πολυμήστωρ* (Cf. Eur. *Hec.* 7); the combination *κλυτὸς μήστωρ* occurs in *Iliad*, IV, 328, and elsewhere.

<sup>124</sup>Cf. Koenig, p. 21. The form is the correction of Pylades for *Bumbomarides*.

<sup>125</sup>See Ritschl, *Opuscula*, p. 316 f., p. 388 note; Camerarius read *Cluminstaridysarchides*, Leo reads *Clutomistaridysarchides*, i. e., *κλυτός* + *μισθός* + *ἄρι-* (intensive prefix) + *δυσ* + *ἄρχω* + patronymic ending.

In Pseud. 988 Polymachaeroplages<sup>126</sup> is mentioned as the soldier who is having dealings with Ballio. The name (πολύς + μάχαιρα + πληγή, [= Doric πλαγά] + patronymic ending) means "son of many blows of the knife."

We proceed to names of slaves. In Trin. 1020, Stas- II, A, c, β. imus, in reproaching himself for having loitered in a wine-shop and lost his ring there, says that the loss of the ring was natural because of the worthless fellows present. He then gives a list of slaves, and though the line unfortunately seems to be corrupt, it is generally assumed that the names are intended to be "tell-tale," descriptive of thieves and rogues.

*Truchus* or *Truthus*, the first one, seems clearly wrong; it is metrically impossible, and seems to give no meaning (τρῦχος = "rag"). Leo's *Strouthos*<sup>127</sup> is open to the same metrical objections as *Truchus*. Emendation at best is guesswork in such a case. Ritschl's *Chiruchus*,<sup>128</sup> if an emendation must be accepted, fulfils the requirements of both metre and sense (χειροῦχος = χεῖρ + ἔχω, "one who holds fast").

*Cerconicus* is the name of the second rascal. This, too, gives no real sense (κέρκος, in the sense of *mentula*). Leo<sup>127</sup> proposes *Circonychus* (κίρκος, "hawk" + ὄνυξ, "talon") and compares the description of a thief in Pseud. 852: miluinis aut aquilinis ungulis, certainly a most ingenious suggestion, though Leo does not receive it into his own text. Spengel<sup>129</sup> suggests *Creconicus* (κρέκω, "beat" + νικάω, "conquer", although κρέκω could hardly mean "beat" in the sense of "thrash"), "one able to survive or overcome

<sup>126</sup>MSS.,—*plac*—; the correction is due to Guyet, though Salmasius read—*plag*—

<sup>127</sup>*ad loc.*

<sup>128</sup>*Proleg. ad Trinum.*, p. lxxxii.

<sup>129</sup>*Praef. ad Trin.*, p. vii.

blows"; and Koenig<sup>130</sup> makes a good suggestion when he proposed to keep the MSS. reading *Cerconicus*, but to interpret it as though formed by metathesis from *Creconicus*.

*Crinnus* is the MSS. reading of the third name. Scaliger proposed *Crimnus* (κρίμνον, "a coarse loaf of bread, crumbs of the same"), a name which might suit a slave in general, but seems hardly appropriate to a rogue.<sup>131</sup> Spengel<sup>132</sup> proposes to derive *Crinnus* from κρίνη "nettle," and would refer it to a form of punishment. *Crinus* (cf. κρίνον, "a kind of bread") has also found favor with some.<sup>133</sup> Leo<sup>134</sup> suggests *Crius*, explaining the name thus: "Κριός quasi τοιχωρύχος, cf. Aristopho, *Athen.* 238C." which, as he explains, would well become a thief. But the puzzle seems unsolvable or, at least, unsolved.

*Cercobulus* is the next name, according to Codd. BCD, while F and the *Editio Princeps* read *Cercobolus* by a common error. For the element κέρκος, *mentula*, cf. *Cerconicus*. It seems to have little or no meaning, and many emendations have been proposed. Ritschl<sup>135</sup> suggested *Cricolabus*, which would mean (κρίκος + λαμβάνω, "ring-stealer"), which is very appropriate, on account of the theft of Stasimus' ring. Leo<sup>136</sup> suggests *Cercnobulus*, which he connects with κέρκνος, "hawk," to show thievish propensities.

The last of the series of riddles is *Collabus*. Ritschl<sup>137</sup> derives this from κόλλαβος, "cake," likening it to the sim-

<sup>130</sup>p. 26.

<sup>131</sup>See Ritschl, *Opuscula*, p. 345.

<sup>132</sup>*l. c.* His argument is: "quoniam Hesychius κρίνη explicat κνη, εἰ κηδοῦντες idem valere testatur atque κνη μαστιγοῦντες.

<sup>133</sup>Cf. Ritschl, *ibid.*

<sup>134</sup>*ad loc.*

<sup>135</sup>*Proleg. ad Trin.*, p. lxxxii.

<sup>136</sup>*ad loc.*

<sup>137</sup>*Opuscula*, p. 345.

ilar meaning of *Criminus* just quoted. Leo<sup>138</sup> suggests that the word may be a hybrid, formed from *con* + *λαμβάνω*, and equal to *συλλαβών*. Possibly *κόλλαβος* (= *κόλλωψ*) is here used in the sense of *cinaedus* (see the references in Liddell and Scott, *s.v.* *κόλλωψ* II, 2). More likely, however, it is to be connected with *κολλαβίζω*, used by Pollux (9,129) in the meaning "to box on the ear." We should then have a name similar to that of the *lorarius* Colaphus of the Captivi, mentioned above, p. 57. This name would well become a ruffian.

These names form a tantalizing series which serves to remind us how far we are from understanding Plautus as a Roman audience understood him.

Next come names of women, which are extremely few in number.

In Pseud. 658-659 Harpax says:

II, A, c, γ,

Ego divortar extra portam huc in tabernam tertiam  
Apud anum illam doliarem, claudam, crassam *Chrysidem*.

The name is evidently derived from the high charges of the old woman.

The meaning of *Casina* in the play of that name is uncertain. Koenig<sup>139</sup> proposes a derivation from *κάσσα*, "harlot," which would be perhaps a tell-tale name, though *Casina* is *not* a harlot; besides, we should then expect *Cassina*, a form found, in some MSS., in Paul. Fest. p. 61, 7. For other guesses see Koenig.<sup>140</sup>

The following two names are names of families, not II, A, c, δ. of individuals.

In Aul. 369-370 Pythodicus satirizes the thievishness

<sup>138</sup>Leo gives no credit for this suggestion, and Koenig (p. 26) assigns it to Ritschl without further reference.

<sup>139</sup>pp. 25-26.

<sup>140</sup>*l. c.*

of cooks as a class by saying they are of the race of "sons of thieves":

Sed verba hic facio, quasi negoti nil siet,  
*Rapacidarum* ubi tantum sit in aedibus.

In Capt. 277, when Philocrates, posing as Tyndarus, is asked by Hegio, quo de genere natust illic Philocrates? he replies *Polyplusio*<sup>141</sup> (πολύς + πλούσιος, "very rich," a name well in accord with that assigned to his father Thesaurochrysonicochrysidēs), quod genus illi est unum pollens atque honoratissimum.

II, B. Geographical and ethnic names are frequently coined by Plautus for humorous purposes. Most of them are found in two comedies, the Captivi and Curculio, each of which contains a long list of such names.

The list in the Captivi is found in 160 ff. Ergasilus is complaining that the lot of the parasite is a hard one, he can find no one to give him food (153), remissus est edendi exercitus. Hegio tells him that it is no wonder that the army finds no recruits, and continues:

Multis et multigeneribus opus est tibi  
Militibus: primumdum opus est *Pistorensibus*,  
Eorum sunt aliquot genera *Pistorensium*,  
Opus *Paniceis* est, opus *Placentinis* quoque,  
Opus *Turdetanis*, opust *Ficedulensibus*.

*Pistorenses*, "race of bakers," suggests Pistorium, a town in Etruria;<sup>142</sup> *Paniceis*, "inhabitants of Breadville,"<sup>143</sup> plays

<sup>141</sup>The original of this play is found in Alexis, frag. 90, Kock from the play Θηβαῖοι (the speakers are denoted by A and B):

A. ἔστιν δὲ ποδαπὸς τὸ γένος οὗτος; B. Πλούσιος.  
τούτους δὲ πάντες φασιν εὐγενεστάτους  
εἶναι πένητας δ' εὐπατρίδας οὐδεὶς ὀρᾷ.

<sup>142</sup>Cf. Pistorium in Plin. N. H. III, 52; Pistoriensis, Sallust, Cat., 57, 1.

<sup>143</sup>Lewis and Short, Dict., s. v.

on a Samnite town Pana.<sup>144</sup> *Placentinis*, "inhabitants of Cakeville," is a play on the inhabitants of Placentia, a city on the Po.<sup>145</sup> *Turdetani* (derived for the joke from *turdus*, "thrush") refers to the people of that name who lived in Hispania Baetica.<sup>146</sup> *Ficedulenses* is from *ficedula*, another kind of bird, the fig-pecker or becafico. Naudet refers to a Roman town Ficedulae, of which, however, I can find no mention elsewhere.<sup>147</sup>

The similar list in the *Curculio* is found in lines 444-446. *Curculio*, in recording the imaginary exploits of Therapontigonus, mentions first some real countries as subdued by him, and then adds

*Perediam et Perbibesiam*<sup>148</sup>  
*Centauiromachiam et Classiam Vnomammiam*  
*Libyamque et*<sup>149</sup> *oram omnem Conterebromniam.*

*Peredia* and *Perbibesia* are formed from *peredo* and *perbibo* respectively. *Centauiromachia* is the land where the Centaurs fought, while *Classia Vnomammia* is an obvious allusion to the Amazons.<sup>150</sup> *Conterebromnia* I cannot explain. *Conterebromiam*, which occurs only in J,<sup>151</sup> is a combination of *contero* and *Bromius* and would indicate fruitfulness in vine-producing. *Contenebromiam*, defended by Ussing, is derived from *con* + *tenebrae*.

<sup>144</sup>Cf. Strabo, 250 *init.*

<sup>145</sup>Cf. Liv. 21, 25, etc.; Placentini, *ib.* 27, 10.

<sup>146</sup>Cf. Liv. 21, 6, 1, etc.

<sup>147</sup>Possibly the last word of the series is intentionally a mere coinage, not referring to any real town, for the purpose of ending with something different from the rest.

<sup>148</sup>Festus, p. 214, 28, quotes "bibesiam"; so Paul. Fest., 215, 12.

<sup>149</sup>Adopting the emendation of Bothe and Ussing to fill out the metre.

<sup>150</sup>Cf. Justinus, 2, 4.

<sup>151</sup>Cf. Ritschl<sup>3</sup>, *Praef. ad Curc.*, p. 1.



In Mil. 13, the braggart soldier mentions the *campi Curculionii*,<sup>152</sup> "weevil-lands."

In Mil. 43 we find *Scytholatronia*<sup>153</sup> mentioned as another scene of the exploits of Pyrgopolinices. It is a compound of *Σκύθος*, "Scythian," and *λάρρον*, "pay."

In Pers. 506, *Chrysopolis*, "Gold City," is mentioned and played on; see above, p. 34 f.

- C. Names of gods are not often coined. In one passage, however, Bacch. 115-116, Pistoclerus names several such divinities in jest, saying that they reside in the house of the Bacchides:

† Amor, Voluptas, Venus, *Venustas*, *Gaudium*,  
Locus,<sup>154</sup> *Ludus*, *Sermo*, *Suauisauitatio*.

Lydus is shocked at the list, calling them *dei damnosissimi* (117) and then expresses doubt as to the existence of the one last mentioned (120): *An deus est ullus Suauisauitatio?*

- † In Capt. 877 Saturio calls upon *Saturitas* as his patron goddess.

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## II. THE USE OF SINGLE WORDS IN A DOUBLE MEANING.

This chapter aims to collect and classify the instances in which Plautus employs a single word in more than one meaning, with the exception of proper names, which have already been considered in Chapter I. The term "single

<sup>152</sup>Cod. A seems to settle the reading. But see the emendations mentioned by Ussing (*ad loc.*) and Ritschl<sup>3</sup>.

<sup>153</sup>Geppert restored this correct reading from A *Plaut. Stud.*, II, p. 11).

<sup>154</sup>Cf. Hor. *Odes*, 1, 2, 84.

word" is to be interpreted in its strictest sense; those cases in which the same word is used several times successively in different senses do not enter into the present discussion, since they form *paronomasiae*. For example, in Capt. 970, Hegio says to the renegade slave Stalagmus, who has just observed that he knows what punishment to expect: At ea subterfugere potis es pauca, si non omnia. Stalagmus answers: Pauca effugiam scio: Nam multa eueniunt, et merito meo. The first *pauca* here means "a few"; the second means "few"; there is undoubtedly a play on *pauca*, but the word has but one meaning in either of the cases in which it is employed. Had Stalagmus answered merely: Scio: Nam multa eueniunt et merito meo, both meanings of *pauca* would still be present without actual repetition of the word. The play as it stands is outside the scope of the present paper; had Plautus chosen to make the joke without repeating *pauca* it would be of the type here considered.<sup>1</sup>

The classification is based on Wurth, *Das Wortspiel bei Shakspeare*: Wien und Leipzig, 1895. Where, however, the classification which he gives has seemed too elaborate, I have not hesitated to depart from it in the direction of simplicity. The aim throughout has been to create a new division only where one seemed necessary. Accordingly, I have but eight kinds of plays here, as against Wurth's far greater number.<sup>2</sup>

These word-plays consisting of one word used in a double sense are divided broadly into two main divisions. The first division includes those instances in which the speaker of the word that is ambiguously employed brings

<sup>1</sup>On this point see further below, and p. 120 n. 69. For plays on a single word repeated cf. Raebel, p. 52 ff.

<sup>2</sup>Wurth's purpose was to work out what might be called a system of the philosophy of the word-play with Shakespeare as a basis, so that he was naturally more concerned in pointing out the differences between various kinds of word-plays. It may be doubted whether there exists any word-play that cannot accurately be assigned to one of Wurth's divisions.

out the double meaning without the aid of any other character. The second division comprehends those word-plays which are brought out by means of the dialogue, and in which more than one person participate. The difference between these two divisions is best shown by citing an example of each. In Aul. 419 ff. Euclio scolds Congrio:

Homo nullust te scelestior qui uiuat hodie  
Neque quoui ego de industria amplius male plus lubens faxim.

Congrio answers:

Pol etsi taceas, palam id quidemst: Res ipsa testist.  
Ita fustibus sum mollior magis quam ullus cinaedus.

- ✕ Congrio here uses the word *mollior* in the two senses of "soft," literally, as though beaten to a pulp, and "effeminate." Both meanings are brought out by his own words; there is no partner to misapply or distort them, intentionally or unintentionally. In the same comedy at lines 731 ff. Euclio and Lyconides converse at cross purposes: Euclio is accusing Lyconides of stealing the precious pot of gold, while Lyconides thinks that the old man is referring to the violation of Phaedra. Among several word-plays in the passage the one at lines 740-741 will serve to illustrate our second division. Euclio asks: Cur id ausu's facere, ut id quod non tuom esset tangeres? Referring to the pot of gold he uses *tangere*, of course, in the literal sense of "touch." Lyconides replies: Quid uis fieri? factumst illud: Fieri infectum non potest, understanding *tangere* in an obscene sense, referring to Phaedra. In Euclio's line there is no word-play at all; none exists until Lyconides has spoken.

Each of these two main divisions, which will be denoted respectively by I and II, has several subdivisions, which will be explained as each is introduced. These subdivisions will be denoted by the numerals 1, 2, etc.

We consider first the word-plays falling under Division I, 1. I, Class 1. This class is to comprise word-plays in which the speaker intends no double meaning. By referring to the example just quoted to illustrate Division II, it is apparent that this description of I, 1 would apply also to the example given of II, as it would in fact to all the word-plays of Division II. There is this fundamental difference, however, that, whereas in the word-plays of Division II the double meaning of the word is brought out by the aid of the words of the second character, in those belonging to I, 1 no character actually develops the double meaning. In other words, as Wurth,<sup>3</sup> in speaking of a similar class of word-plays, has well put it, the joke is made by no character in the comedy, but by its author. The examples are not numerous.

In Amph. 508 Iuppiter in the guise of Amphitruo has been speaking to Alcmena. Alcmena retorts: Ecce te exsuperior quanti facias uxorem tuam. By *uxorem* Alcmena undoubtedly means herself, but the audience could not help thinking of Juno, and must have appreciated Plautus' sly hit at Iuppiter's wanderings from the narrow path. Strictly speaking *te* and *tuam* are also used in double senses, indicating Amphitruo (the meaning intended by Alcmena) and Jupiter. This artifice of causing ambiguity by means of a pronoun referring to different individuals at the same time will be further considered under II (see below, p. 135).

In Amph. 580, Amphitruo, disgusted with Sosia's wild tale of seeing a second Sosia while absent from his master, says: Apage te a me. Naudet suggests that when Sosia replies, quid est negoti, a play on *negoti* is intended, the word meaning, "trouble" ("what's the matter?") and "business" ("what can I do for you?", "what do you wish to send me for?"). This seems somewhat doubtful; the play, however, could easily be made clear by proper stage business on the part of Sosia.

When Amphitruo accuses Alcmena of adultery, insisting that he was at the harbor during the time when she insists that he was with her, and Sosia supports his master's statement, Alcmena declares (824): *Mihi quoque adsunt testes, qui illud quod ego dicam adsentiant*. She means, by *testes*, of course, "witnesses"; but it seems not unlikely that an audience would see here an obscene play, having in mind the purpose of Iuppiter's visit.

A play of this nature occurs in *Cas.* 449, which, for convenience, has been recorded under I, 2, *a*. See below, p. 90.

In *Curc.* 382, Lyco, the banker, says: *Cupio aliquem emere puerum, qui usurarius Nunc mihi quaeratur*. *Usurarius puer* would be a slave whom he would not own, but whose services he could command. Possibly there is a double entendre implied; cf. *Tibullus* I. 9. 55: *Et cum furtivo iuvenem lassaverit usu*. It may be, too, that the speaker's vocation would lend still a third turn to the word, and that the hearers were intended to understand that a usurer was speaking.

*Epidicus*, in *Epid.* 281, has been trying to induce *Periphanes* to give him the money which he desires, and has finished his story of wishing to buy the singing girl *Acropolistis*, in order to get her out of the way of *Stratippocles*. The lying slave, having secured the approval of *Periphanes*, turns to *Apoecides* and asks his opinion of the plan. *Apoecides* answers: †*Qui ego iam? nisi te commentum nimis astute intellego*.<sup>4</sup> *Apoecides* means that he thinks *Epidicus* has "devised" his scheme well; but the audience would perceive the dramatic irony that lies in the word *commentum* in its other sense of "lie, sham."

In *Most.* 662 and 668 we have two word-plays on *comminiscere*, similar to the one in *Epid.* 281. *Tranio* has

<sup>4</sup>The metre is imperfect, but the sense is clear; at any rate the corruption does not extend to the latter part of the line.

told Theopropides the lie that Philolaches has bought a house, but cannot remember the name of the owner. Theopropides becomes impatient: Age *comminiscere*, ergo. By *comminiscere* he means "reflect, recollect," but the audience would see also the meaning, "make-up something." The same meaning occurs for the same verb in line 668, when the old man asks: Quid igitur? iam commentu's?<sup>5</sup>

The same word-play, under similar circumstances, occurs in Trin. 912. Here, however, the speaker intended the play, and this instance therefore comes under I 2, *a*. See below, p. 94.

We now proceed to word-plays of Class I, 2, in I, 2, which the speaker intends his word to have a double meaning. Here we must make further subdivisions according as (*a*) the double meaning lies in the word itself, or (*b*) is brought out by its connection with other words. The word-plays belonging to this class are very numerous and are about equally distributed between *a* and *b*. The distinction between the two classes will become clear, if any of the examples under *a* be compared with others taken from *b*.

In Amph. 294, Sosia is disturbed by the appearance I, 2, *a*, of Mercurius, and is afraid of trouble. He says: Illic homo hoc denuo uolt pallium detexere. *Detexere* has clearly a double meaning: "weave, take from the loom," and "take from my back, steal." Rather a different turn has been given to the word-play by Naudet, who thinks *detexere* signifies "weave" and conveys further the idea of beating or striking as in the process of weaving. The first explanation

<sup>5</sup>Lewis and Short fail to record the meaning "reflect, remember, recollect," for *comminiscor*; but it clearly has this meaning here. The same play occurs in Trin. 912 (see below, p. 94), this time on *recommemoror*. The word there is due to Salmasius' emendation (see below, p. 94. note), and Lewis and Short do not record it. Their failure to record the meaning "remember" for *comminiscor* is the more striking in view of the fact that that is necessarily the only meaning assigned by them to *recomminiscor*, which occurs in Trin. 915.

appears more likely. Possibly the Roman audience saw all three meanings in the word.

After Mercurius has made his threat: *Alia forma esse oportet quem tu pugno legeris*, Sosia remarks (317): *Illic*  
 ✕ *homo me interpolabit meumque os finget denuo*, using *interpolabit* as "make over, make anew," and "make over, disfigure."

✕ In 667<sup>7</sup> Sosia tells Amphitruo that he thinks they had best return to the ship, *quia domi daturus nemost prandium aduentientibus*. When Amphitruo asks how he hits on that idea, the slave answers, *quia Alcumenam ante aedis stare saturam intellego*, where *saturam* means "full-bellied," in the two senses of "filled with food" and "pregnant."

The character Iuppiter in *Amph.* 861-864 makes a play by thinking of himself at the same time as the god Iuppiter and as the actor playing the part. He says:

Ego sum ille Amphitruo, quouiust seruos Sosia,  
 Idem Mercurius qui fit quando commodumst,  
 In superiore qui habito cenaculo,  
 Qui interdum fio Iuppiter, quando lubet.

✕ *Cenaculo* indicates his heavenly abode, and at the same time refers to the humble lodgings that the actor occupied, "a sky parlor."<sup>8</sup>

In the scene between Argyrippus and Libanus, in which the former carries the latter on his back, Libanus says to  
 ✕ his master (*Asin.* 703): *Asta igitur, ut consuetus es puer olim; scin ut dicam*. Besides its meaning of "accustomed" *consuetus* has here an obscene suggestion (cf. below, p. 135).

✕ The last scene of the *Asinaria* contains several word-plays of this class. The parasite has shown Artemona her husband Demaenetus with Philaenium, and is urging the

<sup>8</sup>Cf. *Enn. ap. Tert., adv. Val.*, 7 (*Ann.* v. 61 V.); "sky-parlor" is the translation of H. T. Riley in Bohn series.

wife to revenge. He tells her (908): In oculos inuadi optumumst, meaning by *inuadi* "go towards his eyes," *i. e.*, "appear before him," so as to confound him in the very act of paying attentions to the courtesan, and "go against, attack," *i. e.*, "scratch his eyes out."

In 937 Demaenetus has been separated from Philaenium, and complains: Male cubandumst: Iudicatum me uxor abducit domum, referring in *cubandum* to his comfortable couch at the table and lamenting the fact that he must sleep in a different bed from the one he had intended; the two meanings of *cubandum* are "recline at table" and "lie in bed."<sup>7</sup>

Just as Iuppiter in the *Amphitruo* referred to himself in his double character of god and actor, so the personality of the actor was introduced in the speech of the "Grege," at the end of the *Asinaria* (942-947):

Hic senex siquid clam uxorem suo animo fecit uolup,  
Neque nouom neque mirum fecit nec secus quam alii solent.

X Nunc si uoltis deprecari huic seni ne uapulet,  
Remur impetrari posse, plausum si clarum datis.

The word *senex* is here twice played on, meaning each time Demaenetus and the actor who played his part.

In Bacch. 64<sup>8</sup> and 73 one of the Bacchides says to Pistoclerus: Ah, nimium ferus es, and adds later, malacissandus. From the calling of Bacchis it seems clear that a second, obscene meaning is intended in *malacissandus*.

In Bacch. 991-992, after Nicobulus has complained that the letters in the missive of Pistoclerus are very small, X Chrysalus says, qui quidem uideat parum. Verum qui satis uideat, grandes satis sunt. By *uideat* he means Nicobulus to understand literally "see," but the audience gets from the

<sup>7</sup>Cf. the similar play in line 923 recorded under I, 2, b, p. 98.

<sup>8</sup>On the deletion of this line, see Acidalius.



word the further meaning "understand"; the idea being: "if you but understood the trick I'm playing on you, the letters would be quite large enough."

In Bacch. 842 f., Cleomachus rails against Mnesilochus in the hearing of the latter's father Nicobulus: *Meamne hic Mnesilochus Nicobuli filius Per uim ut retineat mulierem?* Naudet suggests that *mulierem* has here the two meanings, "woman" and "wife," Nicobulus being supposed to understand from the soldier's speech that he is married to Bacchis. Nicobulus, however, does not notice the hint at all; in fact it comes as a surprise to him, when, in 851, he is told by the lying Chrysalus that ~~Nicobulus~~ is actually married to Bacchis. Accordingly there seems to be no play intended here.<sup>9</sup> In 891, however, we may have *mulier* used in this double sense. Here Chrysalus says to Cleomachus concerning Mnesilochus:

Iam dudum hercle equidem sentio, suspicio  
Quae te sollicitet: eum esse cum illa muliere.

Chrysalus may intend that Nicobulus should understand "wife," while Cleomachus understands "woman" or "mistress"; but even here it seems doubtful whether in connection with *illa* the word *muliere* can be taken as meaning anything but "woman."

The inveterate punster Ergasilus in Capt. 69-70 proclaims:

Inuentus nomen indidit Scorto mihi,  
Eo quia inuocatus soleo esse in conuiuio.

✕ *Inuocatus* has the two meanings "called upon, invoked" (referring to the custom described in 73-74; cf. Asin. 779-780), and "un-bid, un-invited." One may imagine the parasite entering some banquet without an invitation and

<sup>9</sup>If it existed, it would fall in the class I, 1, since Cleomachus does not intend the play.

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being saluted as *scortum* by some young rake who proceeds to explain his quip.

In the scene between Hegio and the *lorarius* in Capt. 110 ff., after some other word-plays, which, on account of their form, do not come within the scope of the present paper,<sup>10</sup> the *lorarius* says (123): *Auis me ferae consimilem faciam, ut praedicas*; which provokes from Hegio the reply, *Ita ut dicis: nam si faxis, te in caueam dabo*, meaning by *caueam*, "cage, bird-cage," and "prison." Possibly even a third meaning, "pit of the theatre,"<sup>11</sup> was indicated by a gesture of Hegio's, implying that he was whisking the slave off the stage.

After Ergasilus has announced that Hegio's long-lost son has been found, Hegio promises the parasite *aeternum uictum* if the news be true. Ergasilus asks (898): *Sponden tu istud?* Hegio replies, *spondeo*, and the parasite thereupon answers, at *ego tuum tibi aduenisse filium respondeo*, meaning by *respondeo* "answer," and, using the word in the sense of *re-*, "again," + *spondeo*, "re-promise, declare again, re-assure." The play, of course, is heightened by the pun on *spondeo*, which the actor no doubt brought out by an emphatic pronunciation of the syllable *re-*.

In Capt. 966 Hegio says of Stalagmus, *bene morigerus fuit puer*, meaning *morigerus* as, "obedient," and *in malam partem*. The same play occurs in Cas. 463 (see below, p. 90).

The Prologus of the Casina, in 27-28, says of the bankers,

*Ratione utuntur: ludis poscunt neminem,  
Secundum ludos reddunt autem nemini.*

+ Besides the plays on *ludis* and *ludos* (cf. below, p. 88) another play has been suspected here in *ratione*<sup>12</sup> which has

<sup>10</sup>121-122.

<sup>11</sup>Cf. Amph. 66.

<sup>12</sup>See Naudet.

been taken to mean "account" (the bankers during the game, cast up accounts), and "method" (the bankers act methodically). Still a third meaning has been given to the phrase, namely, "exercise moderation."<sup>13</sup> On the whole it appears more a question of which *one* of these meanings is to be adopted than anything else, for the play is quite pointless.

Two plays on *ludi* are found in the same lines. *Ludis* means "at the games" (cf. 25), and "in sport"; and, similarly, *ludos* means "games," or "sport, fun"; i. e., the bankers ask no one for money in sports or at the games, but after the games, or after they have had their fun, they return money to nobody.

Chalinus, after hearing from the conversation of Lysidamas and Olympio that Lysidamas desires Casina for himself, remarks (Cas. 476): *Iam ego uno in saltu lepide apros capiam duos*. *Saltus*, besides the meaning of "glade," has here a second meaning, *pudendum muliebre*. (See O. Hey, in A. L. L., xi, 531.)

The same word is played on in line 922, when Olympio, describing his experiences with Casina, says, *ubi illum saltum uideo opsaeptum, rogo ut altero \* \* † sin adire*.<sup>14</sup>

In lines 533, 535, and 537 of the same comedy, we have a play on *liber*, twice repeated. Cleostrata says:

Hoc erat ecastor, quod me uir tanto opere orabat meus,  
Vt properarem arcessere hanc ad me uicinam meam:  
Liberæ aedes ut sibi essent, Casinam quo deducerent.  
Nunc adeo nequaquam arcessam, < ne illis > ignauissimis  
Liberi loci potestas sit uetulis uerbecibus.  
Sed eccum egreditur senati columen, praesidium popli;  
Meus uicinus, meo uiro qui liberum praehibet locum.

<sup>13</sup>Lewis and Short, *s. v. ratio*, II, give to the words the first meaning quoted above; *s. v. uitor* I, A, 2, g, they give them the third meaning.

<sup>14</sup>The corruption of the text does not obscure the general purport of the line.

- † *Liber* means here each time "free, empty" and "free of any restraint, free-and-easy."<sup>15</sup>

After Cleostrata has discovered Lysidamas' scheme and told Myrrhina that she will not need her, Lysidamas takes Alcesimus to task for the failure of his plan. Alcesimus explains that Myrrhina is to blame, and after some argument asks roughly (Cas. 610): *Quid nunc? missurun es ad me uxorem tuam?* Alcesimus answers: *Ducas easque in maxumam malam crucem.* By *ducas* he means "take her away," but the continual complaints made by the husband of comedy against his troublesome wife, lead us to understand also, as a second meaning, "marry."

- ✕ An obscene play seems intended in Curc. 56, where Palinurus observes, *Qui uolt cubare, pandit saltum sauiis*, the second meaning of *saltum* finding a parallel in Cas. 922 (cf. p. 88).

When Cappadox seeks to have his dream interpreted (Curc. 251 ff.) Palinurus refers him to the *coquos* as a better interpreter than himself and assures him that the latter will give the matter his attention. Cappadox remarks (258), *facit hic quod pauci, ut sit magistro obsequens*. It seems that an obscene meaning lurks in *obsequens*, a meaning similar to that frequently given to its synonym *morigerus*.<sup>16</sup> Outside of the passage in Cas. 449, presently to be discussed, I can find no instance of *obsequens* in this sense applied to a man. It is, however, thus used of a woman in Most. 205, where Philematium says, speaking of Philolaches, *illi me soli censeo esse oportere opsequentem*.<sup>17</sup> Moreover, the phrase *animo obsequi*, in an obscene sense is

<sup>15</sup>For the latter meaning cf. Poen. 657-658: (*Ait se*) *locum sibi uelle liberum praeberier, Vbi nequam faciat.*

✕ <sup>16</sup>Cf. e. g. Capt. 966, where the word is played on in its two meanings.

<sup>17</sup>We find, of course, *morigera* used of a woman as *obsequens* is here; cf. Cas. 896.

very common.<sup>18</sup> Additional evidence for the interpretation given to *obsequi* in the passage of the Curculio is found in Cas. 449, where the same word-play occurs again.<sup>19</sup> Here Olympio says to Lysidamas, ut tibi ego inuentus sum obsequens. From the nature of the ensuing conversation and actions it seems quite likely that Chalinus would see an obscene meaning in *obsequens*.<sup>20</sup> The strongest proof of this view, however, is the fact that, in this very passage, *morigerus* is again employed in its double meaning; indeed, Olympio repeats his original remark (463), changing it little beyond the substitution of *morigerus* for its synonym *obsequens*: Vt tibi morigerus hodie, ut uoluptati fui. That *morigerus* is used in a double sense is certain from the remarks of Chalinus which immediately follow (465-466):

Hodie opinor hi conturbabunt pedes:  
Solet hic barbatus sane sectari senex.<sup>21</sup>

Curc. 316 contains a play on *esse*. Phaedromus asks Curculio, Quid igitur uis? The latter answers, esse ut uentum gaudeam, *esse* meaning "to be," i. e., "that things may be in such a state that I may rejoice at my arrival," and "to eat." The play occurs again in Most. 889.

Curc. 622, where Phaedromus says, Iuppiter te male perdat: intestatus uiuito, has been rejected by Guyet, whom Ussing, Goetz and Schoell, and Goetz in his revision of Ritschl follow. If we are to keep the line, the best emenda-

<sup>18</sup>Cf. Amph. 290; Pseud. 1272; etc.

<sup>19</sup>This word-play is of the class I, 1; I have put it here for convenience. See above, p. 82.

<sup>20</sup>There is no remark of Chalinus' to support this view. If there were, the play would come under Division II.

<sup>21</sup>The play on *morigerus*, unlike that on *obsequens*, comes properly under II, since the remark of Chalinus brings out the second meaning. This remark properly refers to the whole preceding conversation, and might thus be taken to refer even to *obsequens* of 449, although it is rather far removed.

tion is perhaps that of Leo, who reads *miles* for *male*. Ussing's excellent note, however, seems incontrovertible. If we keep the line, we have a play on *intestatus* (besides the *adnominatio* involved) identical with that on *intestabilis* in Mil. 1416 f. (see below, at bottom of this page).

In Epid. 116-117, Stratippocles says, *nam quid te agitur retulit Beneficum esse oratione, si ad rem auxilium mortuomst*, meaning by *rem* "the matter in hand," and "money."<sup>22</sup>

In Men. 653-654, Peniculus asks Menaechmus I, *uin adferri noctuam*, Quae "Tu tu" usque dicat tibi? *Tu tu* is here the owl's cry, but the words also mean "thou thou."<sup>23</sup>

In Merc. 526, Lysimachus, speaking to Pasicompsa of Demipho, and calling him a sheep, says, *eam si curabeis, perbonast: tondetur nimum scite*. He employs *tondetur* in the senses "shear" and "fleece."<sup>24</sup>

In Mil. 1407, when Periplecomenus is frightening Pyrgopolinices almost to death, he bids his *lorarii*: *Dispennite hominen diuorsum et distennite*. *Dispennite* may be taken as "stretch out," and (as though it were *dispenite*) in *malam partem*.<sup>25</sup> The line contains a good *adnominatio*, and if the play be accepted, it in itself would involve sound as well as sense. This play would fall under I, 5; cf. p. 115.

When the Braggart Captain has sworn to mend his ways, he says (Mil. 1416), *si intestatus non abeo hinc, bene agitur pro noxia*. Periplecomenus asks him, *quid, si id non faxis?*, and the answer is, *ut uiuam semper intestabilis*, i. e., "not to be believed, foresworn," and "*sine testibus*." *Intestabilis* also plays upon *intestatus*.

In the same scene Cario demands (1418), *uerboratur*

<sup>22</sup>Cf. Poen. 365-366, quoted below, p. 136.

<sup>23</sup>We have here likewise a *paronomasia* on *tu, tu* of line 653.

<sup>24</sup>This play finds a parallel in Bacch. 1121<sup>b</sup> and in the *tonstrix Suburae* of Martial II. 17. (See below, p. 99.)

<sup>25</sup>Cf. Naudet, who proposes to read *dispenite*.

etiam: postibi amittendum censeo. Pyrgopolinices thanks him, di tibi bene faciant semper, quom aduocatus mihi bene es. The following dialogue then takes place: Cario: Ergo des minam auri nobis. Pyrgopolinices: Quam ob rem? Cario: Saluis testibus ut ted hodie hinc amittamus uenerium nepotulum. By *testibus* he means "witnesses" and *testiculi*. The same play is made again by Periplecomenus in 1426.

In Most. 66-67, Tranio tells Grumio:

✕ Tace atque abi rus: ego ire in Piraeum uolo  
In uesperum parare piscatum mihi.

He means by *piscatum* "a catch" of fish or of a harlot (cf. Bacch. 102). The play is perhaps repeated by Simo in line 730.

In the same comedy Philolaches, in 252-253, says:

Ob istuc uerbum, ne nequiquam Scapha, tam lepide dixeris,  
Dabo aliquid hodie peculi—tibi, Philematium mea.

✕ The word *peculi*, when first uttered, seems to be addressed to Scapha, and is to be understood as "money"; Philolaches then, probably with a wave of his hand, or some similar gesture, adroitly shifts both the application and the meaning of the word, and applies it to Philematium in *malam partem*; even as applied to Philematium both meanings may be understood.

✕ Tranio makes another play in 1103. Theopropides endeavors to induce him to leave the altar, saying: Surgedum huc igitur: consulere quiddamst quod tecum uolo. Tranio replies: Sic tamen hinc consilium dederō: nimio plus sapio sedens. By *sedens* he means "sitting," i. e., "not leaving my seat to come to you," and "sitting" like a judge, as we say "the court sits."<sup>26</sup> Fay explains the line as spoken by Tranio in his character of Picus (cf. Chap. I, pp. 28, 58).

<sup>26</sup>On this meaning of *sedeo* see the citations in Lewis and Short, s. v.

In Pers. 192, Toxilus says to Paegnium, scelus tu pueri's: atque ob istanc rem ego aliqui te peculiabo. In *peculiabo* he intends, besides the meaning of "reward," a second signification in *malam partem* (cf. Most. 252-253, noted above, p. 92).

Possibly the same character intends a word-play in line 408, where, among other pleasant appellations, he calls the procurer Dordalus, impure, inhoneste, iniure, inlex, labes popli. Whether *inlex* is, however, to be taken in the two senses of "lawless man" and "seducer," or, if not, which one of these meanings is intended, is not sufficiently clear. It may be, that as the first of these meanings is so close to that of the preceding word, *iniure*, and the second is closer to *labes popli*, *inlex* is intended in both senses as a transition between the two. At best, however, the play would hardly be clear to an audience.

Agorastocles, in the Poenulus, when Adelphasium has finally succeeded in tearing herself away from his unwelcome advances, begs her, as she departs for the festival of Venus (408), respice. He then says, respexit. Idem edepol Venerem credo facturam tibi. He uses *respexit* here in two meanings, "look back" (literally), and "pay attention to, regard," i. e., "Venus will answer your prayer."

In Rud. 859, Plesidippus, referring to the pander, says: Ego hunc scelestum in ius rapiam † exulem. Naudet thinks *exulem* plays on the rather doubtful derivation of *exulem* from *ex* + *solum*.<sup>27</sup> On the whole, however, it seems safer to agree with Sonnenschein that the word is inexplicable.

When Pseudolus, in the comedy that bears his name, says of the bankers (296 ff.),

postquam hercle isti a mensa surgunt satis poti uiri  
Qui suom repetunt alienum reddunt nato nemini,  
Postilla omnes cautiores sunt, ne credant alteri,

<sup>27</sup>Walde, *Lat. Etym. Wörterb.*, 1906, accepts this derivation.



he alludes, in *mensa*, both to the "banker's table" and to the "dining-table." With this opinion of the bankers, compare that in Cas. 27 f., cited above, p. 87.

X Scepharnio, speaking of the *sacra urna Veneris* which he is carrying, says (Rud. 478): Nam haec litteratast: eapse cantat quonia sit. *Litterata* has the two meanings "lettered" (literally) and "learned."<sup>28</sup>

J In Stich. 750, Sagarinus asks Stephanium, utrobi tu uis (accumbere)? i. e., "Do you prefer to recline with Stichus or with me?" Stephanium answers, cum ambobus uolo: Nam ambos amo. Hereupon Stichus cries out: Vapulat peculium: actumst; fugit hoc libertas caput. Here we have another play on peculium (cf. Pers. 192; Most. 252-253). The obvious meaning is "savings," but an obscene meaning is also intended.<sup>29</sup>

J In Trin. 906, after the sycophant has declared to Charmides that he bears two letters from the father of Lesbonicus, i. e., Charmides himself, he is asked the father's name, but cannot recall it. He says (908), deuorauī nomen imprudens modo. Charmides is hugely enjoying the situation. He persists in asking for the name, and inquires (912), iam recommentatu's<sup>30</sup> nomen. The sycophant is to understand by *recommentatu's* only "remember," but the audience would see a hit at his trickery in the second meaning of the word, "devise, make up."<sup>31</sup>

Diniarchus, in the Truculentus, after speaking of his mistress Phronesium as though she were a piece of hired

<sup>28</sup>Cf. Sonnenschein *ad loc.*

<sup>29</sup>Donza's emendation *uapula* is quite unnecessary.

<sup>30</sup>Salmassius' emendation for *re* (or *rem*) *commentatus es*. The verb seems to be a ἀπαξ λεγόμενον. In view, however, of Plautus' use of *recommisiscor* (also a ἀπαξ λεγόμενον), three lines later, this fact does not militate against adopting the emendation.

<sup>31</sup>Cf. Epid. 281; Most. 662, 668; and see above, pp. 82 f.

pasture land, and coming off second-best in his argument with Astaphium, changes his tactics, and says (147-148):

Male uortit res pecuaria mihi apud uos: nunc uicissim  
Volo habere aratiunculam pro copia hic apud uos.

In *aratiunculam* he shifts his metaphor, considering Phronesium now not as pasture-land but as ploughed land; but the word has a second meaning in *malam partem*, as have *arationes* and *arari* in the following lines.<sup>32</sup>

Astaphium tells Diniarchus (Truc. 150<sup>a</sup> f.): Si arationes Habituris, qui arari solent, ad pueros ire meliust. { Diniarchus, in reply, says: Vtrosque pergnoui probe, using *pergnoui* in two meanings,<sup>33</sup> of which the second is obscene.

Class I, 2, *b* is to include those word-plays in which I, 2, *b*. the two senses of the word are brought out by the connection of the word of double meaning with other words. Wurth describes this class<sup>34</sup> thus: "Das Wort ist mit anderen Wörtern verbunden auf die sich je eine seiner Bedeutungen bezieht," adding, however: "Ist die eine Bedeutung durch die Situation klar, so braucht nur die andere gebunden zu werden." Accordingly, we will put into this class those plays in which a word has two meanings, one to be taken with one other word or group of words, the other with another word or group of words; and likewise those in which one meaning follows from the situation, while the other is secured by the connection of the ambiguous word with another word or group of words. If the object were to distinguish word-plays as finely as possible, these classes might be separated. Thus, Epidicus says (Epid. 125): Sine meo sumptu paratae iam sunt scapulis symbolae. He uses *symbolae* in a double meaning; in connection with

<sup>32</sup>Cf. Asin, 874: Fundum alienum arat, incultum familiarem deserit.

<sup>33</sup>Cf. Ovid *Heroid.* 6, 133; for *nosco* in a double meaning cf. Most. 894; Pers. 131-132.

<sup>34</sup>p. 27.

*sumptu* it has the meaning "expense"; but taken with *scapulis* it means "beating." In this instance the word of double meaning has one meaning respectively with each of two other words. In line 371 of the same comedy *Stratipocles*, in admiration of the wily plans of *Epidicus*, tells the latter, *uorsutior es quam rota figularis*. With the words X *rota figularis*, *uorsutior* has the literal meaning "turnable";<sup>35</sup> the other meaning, "versatile," is brought out by no special word or group of words, but is apparent through the general situation. Word-plays of these two types might, as observed, be kept distinct with some logical exactness. Nothing would be gained, however, by this distinction, and Wurth does not even mention it; I have followed him in putting word-plays of these types together.

On the other hand, Wurth does distinguish a class of word-plays from those just described which, it seems to me, had best be taken with them. After describing Class I, 2, *b* in the words given above and giving examples of that class, he mentions,<sup>36</sup> as belonging to Class I, 3, those word-plays in which "ein doppelsinniges Wort wird an und für sich nicht zweideutig gebraucht. Es ist aber mit einem zur nicht gebrauchten Bedeutung antithetischen oder synonymen Worte so verbunden, dass der Doppelsinn angeregt wird." The sole difference between this class and the preceding one consists in the fact that, in this class, a synonym or antonym of the ambiguous word is employed to bring out the double meaning, while in the preceding class *any* word or group of words may fulfil this function. That this is the *only* difference is apparent from Wurth's own words. After describing Class I, 2, *b*,<sup>37</sup> he says: "Diese

<sup>35</sup>Lewis and Short fail to record this literal meaning of the word. This word-play shows clearly that it was so used, at least in the popular mouth.

<sup>36</sup>p. 41.

<sup>37</sup>p. 27; see above, p. 95.

bindenden Hilfsörter dürfen sich aber weder synonymisch noch antithetisch zum Spielworte<sup>38</sup> stellen, noch sonst mit ihm verwandt sein (*dies wäre die Untcrart 3*); sie haben nur den Zweck die Situation aufzuklären." This distinction between the two classes appears forced, and I have treated them as one. If any further division of the word-plays included under I, 2, *b*, as now described, appears desirable, it seems to me it would be better to distinguish the two varieties that enter into Wurth's Class I, 2, *b*, than to dissociate from that class the word-plays assigned by him to I, 3.

To proceed to the discussion of word-play of Class I, 2, *b*. Mercurius tells the poor terrified Sosia (Amph. 357-358), *faciam ego hodie te superbum nisi hinc abis*. Sosia, X asks, *quonam modo?* The answer is, *auferere*, non *abibis*, si ego *fustem sumpsero*. The first meaning the reader, or hearer, assigns to *superbum* is the usual one "proud"; the moment, however, that *auferere* is uttered the second meaning "lofty, borne up," *i. e.*, "carried," because he will be physically unable to walk, makes itself felt.

X When Sosia sees a counterpart of himself in Mercurius, he says (Amph. 458-459):

Nam hicquidem omnem imaginem meam, quae antehac fuerat, possidet.

Viuo fit, quod numquam quisquam mortuo faciet mihi.

*Imaginem* when first uttered conveys merely the meaning "appearance"; but in connection with the following line, and especially with *mortuo*, it acquires the force of "image," referring to the rites in honor of the dead.

Mercurius, in Amph. 997-1001, says:

Nunc Amphitruonem uolt deludi meus pater: faxo probe  
Iam hic deludetur, spectatores, uobis <in> spectantibus.  
Capiam coronam mi in caput, adsimulabo me esse ebrium.

\*An English equivalent of this useful compound is hard to find.

Atque illuc sursum escendero: inde optume aspellam virum  
De supero, quom huc accesserit: faciam ut sit madidus  
sobrius.

✕

*Madidus* has the force of "wet," but in connection with *sobrius* acquires the additional meaning "drunk."

✕

In As. 779-780, the parasite is reading to Diabolus the contract between Diabolus and Cleaereta for the possession of Philaenium:

Talos \* ne quoiquam homini admoueat nisi tibi.  
Quom iaciat, "te" ne dicat, nomen nominet.

*Talos* here means "dice" in connection with *iaciat*, but "ankles" in connection with *admoueat*.

In the scene in the *Asinaria* in which Leonida pretends to be Saurea in order to get money from the ass-dealer, he makes his entrance in an angry manner, in order to impress the merchant with his authority. He scolds his confederate and pseudo-slave Libanus for alleged neglect of duty, and then says (427): *Tamquam si claudus sim, cum fustist ambulandum*. *Fusti* has, in connection with *claudus* the meaning of "prop, walking stick," besides which it has the force of "cudgel"; Libanus is to beware of blows. The words *si claudus sim* are added for the purposes of the word-play.

✕

Artemona, seeing her husband Demaenetus reclining with Philaenium, bids him (As. 921), surge, amator, i domum, and when he hesitates, says, at etiam cubat cuculus.

✕

The first force of *cubat* is "recline" at table; the addition of *cuculus*, with the well-known habits of the bird, adds the meaning "lie" in bed. The play is repeated in line 937 (see above, p. 85); cf. also *Most.* 701 (cited below, p. 105).

✕

In *Aul.* 422 the cook, Congrio, laments the many beatings that fall to his lot, and says: *Fustibus sum mollior magis quam ullus cinaedus*. *Mollior*, in connection with

*fustibus*, has its literal meaning, with much the same force as "beaten to a pulp"; with *cinaedus* it has its tropical meaning "effeminate." Possibly *fustibus* is also to be taken in the sense of *membris virilibus* (cf. the use of *ρόπαλον* Anth. Plan. 261). In this case the word-play would come under Class I, 3.

X In Aul. 570 Euclio declines to drink with Megadorus, and in 572 he says: *Mihi bibere decretumst aquam*. Megadorus, persists in his hospitality: *Ego te hodie reddam madidum, si uiuo, probe, Tibi quoi decretumst bibere aquam*. In connection with *aquam*, *madidum* has its literal force of "wet," besides which it conveys the meaning "drunk." Pius' emendation *sed uino* for *si uiuo* spoils the play by making it too obvious.

X In Bacch. 1121<sup>b</sup> one of the Bacchides speaks of the two old men, Nicobulus and Philoxenus, as *ouis*. Later, line 1125, the other Bacchis says, *attonsae hae quidem ambae usque sunt*. Referring to *ouis*, *attonsae* means "shorn"; referring to the men who have been represented as sheep, it means "fleeced" of their money. Martial's *tonstrix Suburae* (II, 17) is a close parallel to the present passage. Martial says of her, *non tondet, inquam*. *Quid igitur facit? Radit*. (See Friedlaender's note.) Possibly an idea similar to that expressed in *radit* lurks in the *attonsae* of Bacchis. The similar play in Merc. 526 was noted above, p. 91.

Lines 15-16 of the prologue of the *Captiui* read,

Vos qui potestis ope uostra censerier  
Accipite relicuom: alieno uti nil moror.

X *Relicuom* signifies "that which is left," *i. e.*, the rest of the argument of the play; but in connection with *alieno* it means "the rest" of a debt, as though the speaker had borrowed from his audience.

The same word-play occurs under similar circumstances  
 ✕ in the speech of the god Auxilium in Cist. 188:

Nunc quod relicuom restat, uolo persolvere,  
 Vt expungatur nomen, nequid debeam.

Here several words bring out the second meaning, "rest of my debt," viz., *persolvere*, *expungatur nomen*, and *debeam*.

In the scene in which Tyndarus is exposed by Aristophontes the former (Capt. 636-637) says: Quin † quiescis<sup>39</sup>  
 ✕ diirectum cor meum, ac suspende te: Tu sussultas, ego miser  
 uix asto prae formidine. In addition to the meaning  
 "palpitate," the occurrence of *asto* lends to *sussultas* the  
 literal signification, "dance."

In lines 907-908 of the same comedy, the parasite  
 Ergasilus observes:

✕ Nunc ibo, ut pro praefectura mea ius dicam larido,  
 Et quae pendent indemnatae pernis auxilium ut feram.

*Pendent* has, of course, the meaning "hang." With *indemnatae*, however, it acquires the additional force, "have their law suits pending."<sup>40</sup>

✕ The renegade Stalagmus asks of Hegio (Capt. 961),  
 quod ego fateor, credin pudeat quom autumes? Hegio's  
 answer is, at ego faciam ut pudeat: nam in ruborem te  
 totum dabo. With *pudet*, *ruborem* signifies the redness of  
 countenance due to blushing, besides which it means the red-  
 ness due to a sound scourging.

✕ Tyndarus, speaking of the hard life he has led in the  
 quarries (Capt. 1002-1004), says:

Nam ubi illo adueni, quasi patriciis pueris aut monerulae  
 Aut anites aut coturnices dantur quicum lusitent:  
 Itidem mi haec aduenienti upupa qui me delectem datast.

<sup>39</sup>Gulielmus inserted *i* after *quiescis*, and Leo, Ussing, and Schoell follow him.

<sup>40</sup>Cf. Plin. Epist. IV, 9, 1, quoted by Gronovius *ad loc.*

The two meanings of *upupa*, the bird "hoopoe" (brought out by *monerulae*, *anites*, *coturnices*), and the instrument "mattock," are well expressed by the English "crow."<sup>41</sup>

Olympio, referring to Chalinus, says to Lysidamas (Cas. 437-438),

Sine modo rus ueniat: ego remittam ad te uirum  
Cum furca in urbem tamquam carbonarium.

*Furca* is understood, when first uttered, in the sense of the instrument of torture that went under that name.<sup>42</sup> In connection with *carbonarium*, however, it can only refer to a pole in the shape of a fork, put on the back to support burdens.<sup>43</sup>

Olympio, speaking to the cook Citrio, of the apprentice cooks (Cas. 720), bids him, uide, fur, ut sentis sub signis ducas. Citrio, not understanding the allusion, asks: Qui uero hi sunt sentis? Olympio explains, quia quod tetigere, ilico rapiunt: si eas ereptum, ilico scindunt. *Scindunt*, referring to the cooks, means "cut" with their knives; referring to *sentis*, there is a slightly different signification, "tear," "rend."

In lines 809-810 of this comedy, after Lysidamas has sung the Hymen, hymenaeae, o hymen in honor of Casina's wedding, he exclaims pathetically:

Perii hercle ego miser; dirrumpi cantando hymenaeum licet.  
Illo morbo, quo dirrumpi cupio, non est copiae.

Olympio tells him, edepol, ne tu si equos esses, esses indomabilis. Lysidamas asks, quo argumento?, and receives the reply, nimis tenax es. *Tenax*, referring to *illo morbo*, etc., has an obscene sense; in connection with *equos indomabilis*

<sup>41</sup>H. T. Riley, English Translation, in Bohn Series.

<sup>42</sup>Cf. Pers. 855a, Cas. 389.

<sup>43</sup>Cf. Lewis and Short, who quote the present passage. Plautus does not elsewhere use the word in this sense.



it means "stubborn." Lysidamas may understand the word in both senses, or in one only, but he proceeds to ask, num me expertu's uspiam? Olympio's answer to this is, di melius faciant; he, at least, seems to understand Lysidamas to give *tenax* an interpretation in *malam partem*. Possibly, however, Lysidamas understood the word only in the meaning of "stubborn" and asked naively, "Have you ever tried me to find out what kind of horse I am?" Olympio's reply would then drive home the other meaning of *tenax* even to one who was dense enough not to see it before. The manner in which Lysidamas actually did understand *tenax* would have to be brought out by the dramatic action.

Upon the interpretation that we suppose Lysidamas to have given to *tenax* will depend also our classification of the play that exists in *expertus*, or our decision that that word is not played on. If Lysidamas understands *tenax* in a double sense, he uses *expertus* in a double sense, first in that of "try, put to the test," and second in a sexual sense. In the latter case we then have a word-play of the type II, 3, the two meanings of *tenax* being parallel with those of *expertus*, and one word spoken by one character, the other by another. If he understands *tenax* only as "stubborn" and Olympio misapplies his use of *expertus*, the play on the latter word falls under II, 2. Finally, if Lysidamas understands *tenax* in its obscene sense only, he uses *expertus* in an obscene sense only, and, since Olympio interprets the word only in this sense, there is no play on *expertus* at all. The whole passage is an excellent example of how the dramatic action can bring out the finest shades of meaning.

In Curc. 168, Phaedromus asks Palinurus whether he does not admire Planesium: Quid uidisti aut quid uidebis magis dis aequiparabile? Palinurus answers only the words quid uidisti aut quid uidebis, saying, male † ualere te, quod mihi aegrest. *Aegrest* means "does not please me": besides this, in connection with *male ualere*, there lurks in *aegre* the meaning of "ill."

- ✧ Curculio, in berating the *Graeci palliati* (Curc. 287 ff.), says (292-293):

Quos semper uideas bibentes esse in thermipolio:  
Vbi quid subripuere, operto capitulo calidum bibunt.

- ✧ Naudet points out that *calidum* here means "hot" (referring to *thermipolio*) and "immediately," comparing for the latter meaning *minis calidis* in Epid. 142. The play might be rendered "drink it while it's hot," and lose none of its force.

- ✧ Therapontigonus, in Curc. 689-690, threatens the pander Cappadox:

Ego ex te hodie faciam pilum catapultarium  
Atque ita te neruo torquebo, itidem ut catapultae solent.

- ✧ *Neruo* in itself signifies the "cords" or "fettters" with which he threatens to have Cappadox bound; in connection with *catapultarium* and *catapultae* it refers to the "string" of the catapult.

Phaedromus, who joins Therapontigonus in attacking Cappadox, adds to the soldier's threat (691-692): *Delicatum te hodie faciam cum catello ut accubes, Ferreo ego dico.* The first meaning of *catello*, "little dog," is changed to "chain," as soon as *ferreo* is uttered.

- ✧ Epidicus, in line 125 of the comedy of that name, says, *sine meo sumptu paratae iam sunt scapulis symbolac.* This play has been explained above, p. 95 f.

- ✧ In his long list of women's garments (Epid. 225 ff.), the same character mentions (232) *supparum* aut *subnimium*.<sup>44</sup> *Supparum* as a garment is explained by Varro, *L.L.* 5, 131, and by Festus, p. 311. *Subnimium*, however, is nowhere else mentioned, and *subminiam*, which

<sup>44</sup>This reading, which Leo retains, has the support of Nonius (p. 540, 10). Wagner regards the whole passage as an interpolation. (See references in Goetz (Ritschl, 1878) *ad loc.*; J. H. Onions in *Journal of Philology*, xiv, p. 75).

would likewise be a *ἄπαξ λεγόμενον*, is the reading of the *Editio Princeps*. If *subnimum* is correct, it is a meaningless word, used merely to bring out a play on the *parum* in *supparum*. The two words have been well translated by Onions<sup>45</sup> "under-petticoat and under-greatcoat."

✓ Stratippocles' play on *uorsutior*, in Epid. 371 has been explained above, p. 96.

✕ Peniculus, in Men. 105-107, while on his way to sponge on Menaechmus, complains that he has had nothing from him now for some days, and that, meanwhile:

Domi † domitus sum usque cum careis meis:  
Nam neque edo neque emo nisi quod est carissimum.  
Id quoque iam cari qui instruuntur deserunt.

✕ We have here two plays on *careis*. When spoken, it means "loved ones, dear ones, relatives," but as soon as *edo* is heard, it acquires the force of "dear things," "things I am fond of"; *carissimum* has the force of "dear, precious," and with *emo* that of "expensive." *Cari* in 107 has the same meanings as *carissimum*.

✕ Menaechmus, in Men. 196, holding up the cloak which he has stolen from his wife, says: *Exuuias facere quas uoui uolo*. He uses *exuuias* as "spoils of battle" (in connection with *uoui*), and, as "things stripped off" (in connection with the similar use of the word in 191).

✕ Periplecomenus gives orders (Mil. 156 f.) to treat harshly anyone who may trespass on his property:

Ni hercle diffregeritis talos posthac, quemque in tegulis  
Videritis alienum, ego uostra faciam latera lorea.

✕ In line 164 he returns to his idea of breaking the intruders' ankles, but this time he makes a play on *tali*:

Atque adeo, ut ne legi fraudem faciant alariae,  
Adcuratote ut sine talis domi agitent conuiuium.

X Besides meaning "ankle bones," *talis* has here, in connection with *legi aleariac*, and *convivium*, the force of "dice." (Cf. As. 779-780, quoted above, p. 98.)

In Mil. 767 Palaestrio tells Periplecomenus that he has a scheme to undo Pyrgopolinices: *nam ego inueni lepidam sycophantiam, Qui admutiletur miles usque caesariatus. Admutiletur*, in addition to the force of "cheat," acquires, in connection with *caesariatus* the force of "shave." (Cf. Capt. 269; Pers. 829.)

When Tranio conceives his scheme of deceiving Theopropides by telling him the house is haunted, he says (Most. 427-428):

Ludos ego hodie uiuo praesenti hic seni  
Faciam: quod credo mortuo numquam fore.

The words *uiuo*, *praesenti*, and *mortuo* give *ludos* the force of "funeral games"; besides this it has the meaning "jokes," "tricks."<sup>46</sup>

The same inveterate joker makes another play in line 701. He has overheard Simo's account of trouble with his wife, and remarks, *et cenandum et cubandumst ei male*. The obvious meaning of *cubandum* is here "lie in bed" (with reference to 693 and 696); its connection with *cenandum* lends it, however, the additional idea of "recline at table." This play has already been noted in Asin. 923 and 937. (See above, pp. 98, 85.)

Still again, in the scene with Simo and Theopropides, Tranio asks Theopropides (829), *uident coagmenta in foribus?* Theopropides answers, *uideo*. Tranio says: *Specta quam arte dormiunt*. Theopropides, not understanding, X rejoins: *Dormiunt?* Tranio then tells him that *dormiunt* was a slip of the tongue: *Illud quidem, ut coniuent, uolui dicere*. The meaning "wink," which *coniuent* has, shows how the slave happened to say *dormiunt* at first; with refer-

<sup>46</sup>Cf. Aul. 253-254, quoted below, p. 121.

ence to the condition of the *coagmenta*, *coniunct* means "be tightly closed, well-joined."

In Poen. 582-587, Milphio says of the *aduocati*:

Tot quidem

Non potuisti adducere homines magis ad hanc rem idoneos:

Nam istorum nullus nefastus, comitiales sunt meri.<sup>47</sup>

Ibi habitant, ibi eos conspicias quam praetorem saepius:

Hodie iuris doctiores non sunt qui lites creant,

✧ Quam hi sunt qui, si nil est quicum litigent, lites emunt.

In line 586 it is doubtful whether the MSS. reading is *doctiores* or *coctiores*; if *doctiores* be adopted, there is no play. If we read *coctiores*, *iuris* acquires a double meaning, "law" and "sauce." It is no objection that the word-play is a nonsensical one, it is certainly no more nonsensical than the one on *assum* in line 279 of this same comedy. The phrase *iuris coctior* is a harsh one to be sure, but by no means unintelligible; one who is *coctus* in the law would be quite similar, though in a bad sense, to one who is *doctus* in the law. The phrase *qui lites creant*, which follows, refers to the habit, common among *advocati*, of helping to stir up lawsuits, and it may be that in *coctiores* we have a pun (*Lautspiel*) on *coctor* = *coquus*.<sup>48</sup> As between *coctior* ✧ and *doctior*, *coctior* has the advantage of being the *lectio difficilior*. On *iur* cf. Epid. 522 f., Poen. 1349.

✧ Collabiscus (Poen. 609-610) plays on *crepuerunt* as follows: Collabiscus: Fores haec fecerunt magnum flagitium modo. Aduocati: Quid est flagiti? Collabiscus: Crepuerunt clare. *Crepuerunt* acquires an obscene force, in addition to that of "creak," from its connection with *flagitium*.

"The double play in this line falls under Class I, 3, and is discussed below, p. 113.

<sup>48</sup>Plautus does not use the word, but it is an obvious formation. It is found in Petronius 95, 8, and elsewhere.

The same person (Poen. 613) characterizes Lycus thus: Bonus est: nam similis malist. The first meaning of *bonus* is "good," in the sense of "upright, honorable"; Colabiscus then explains what he means by thus describing a procurer, the words *similis malist* giving to *bono* the force of "good at his trade," i. e., a "good" procurer, although not a good man.

Syncerastus, returning to the house of his master Lycus from the festival of Venus, is asked by Milphio (Poen. 862), quid agis? He answers, facio quod manifesti moechi hau ferme solent. Milphio asks, quid id est? and the answer is, refero uasa salua. *Vasa* in one sense refers to the vases which he is carrying (cf. line 847); another meaning, *in malam partem*, is given by the preceding line, and refers to a well-known punishment of adulterers. The joke is not lost on Milphio, who answers impatiently, dei te et tuom erum perduint.

Milphio himself makes a play in line 908. Syncerastus has just said, profecto (sc. Agorastocles) ad incitas lenonem rediget, si eas (i. e., Adelphasium et Anterastylin) abduxerit, and Milphio answers, quin prius disperibit faxo quam unam calcem ciuerit. *Calcem* is to be taken as "chess-piece" in connection with *ad incitas*; besides this, it seems to mean also, his own foot, i. e., the procurer is to be overcome before he can take a step.

Harpax, in Pseud. 1190, referring to the obscene turn that Ballio has just given to an expression of Simo's (see below, p. 133), says, uncti hi sunt senes: fricari sese ex antiquo uolunt. *Fricari*, in connection with *uncti*, means "to be rubbed down"; besides this, it has another signification *in malam partem*.

Stasimus, asked by Lesbonicus what has become of forty minae entrusted to the slave's keeping about a fortnight before, says (Trin. 406) that the money has been: Comessum, expotum, exunctum, elotum in balineis. *Elotum*

has here the force of "squandered," but in connection with *balincis* also the literal force "washed out, washed away."<sup>49</sup>

Practically the same play occurs in Asin. 134 f. Argyrrippus, before the house of Cleaereta, says:

Mare haud est mare: uos mare acerrimum:  
Nam in mari repperi, hic elauī bonis.

Here it is *mare* that brings out the literal force of *elauī*; the phrase in *mari repperi* indicates his surprise that the sea has not "washed" away his goods, by shipwreck.

3. Next to be considered is a class of especially clever plays. They are closely related to those of the last group. The words of double meaning acquire at least one of them from connection with one or more other words in the sentence. They differ from Class I. 2. *b*, however, in that they occur in *pairs*; that is, two words are, in each instance, used in a double sense, one meaning of each word going with one of the other. Wurth entitles this class<sup>50</sup> "Doppelsinn infolge der parallelen Verbindung mit einem zweiten doppelsinnigen Worte." Plautus furnishes a fair number of these ingenious plays.

In Asin. 290-291 Leonida says:

Sed quid ego hic properans concessō pedibus, lingua  
largior?

Quin ego hanc iubeo tacere, quae loquens lacerat diem?

Libanus comments on this: Edepol hominem infelicem, qui *patronam* comprimat. *Patronam* means "patroness," applied to Leonida's tongue, and "patroness" in a literal sense; *comprimat*, similarly, means literally, "restrain, check," and has besides a *sensus obscenus*.

In line 301, Leonida says to Libanus, nudus uinctus

<sup>49</sup>*Elatum*, the reading of Ritschl and of Brix, after *Cod. A.* makes no material difference.

<sup>50</sup>Table of Contents, p. vii; see also p. 44.

centum pondo's quando pendes per pedes. This line is remarkable, first for its alliteration, next for the *adnominatio*, *pondo's*, *pendes*, *pedes*, and, finally, for the word-play that especially concerns us here. *Nudus* and *pendes* are used in parallel double meanings, *nudus* signifying "stripped" (for flogging), and, "without clothes"—simply this idea with no accessory notion; *pendes* has the meanings "hang" (to be beaten), and "to weigh," in an intransitive sense.<sup>51</sup>

Libanus, as well as his fellow-slave, could indulge in this form of wit. In 379 Leonida says to him: *Iam ego recurro huc: tu hunc interea hic tene: Volo seni narrare.* Libanus replies, *quin tu <om> officium facis ergo ac fugis.* *Officium* means "duty," i. e., the task before you, and its second force is that which is ordinarily considered the "function" of a slave, explained by *fugis*; *fugis* means "run, hurry," and "run away, become a fugitive."

In Aul. 363 ff. Pythodicus tells how he is going to supervise the cooks who are working for Euclio:

Ego interuisam quid faciant coqui:  
Quos pol ut ego hodie seruem cura maxumast.  
Nisi unum hoc faciam, ut in puteo cenam coquant:  
Inde coctam sursum subducemus corbulis.  
Si autem deorsum comedent, siquid coxerint,  
Superi incenati sunt et cenati inferi.

The last line falls flat unless we understand *superi* to mean both "the men up stairs" and "gods of the upper world," and take *inferi* similarly as "men down below stairs" and "gods of the nether world." The arrangement of the two words, at the beginning and end of the line, respectively, is ingenious. The line sounds somewhat like a proverb.

Chrysalus, in concocting his plot against Nicobulus, likens his exploit to the siege of Troy, and the old man to Priam (cf. the long monologue, Bacch. 925 ff.). In lines

<sup>51</sup>See Lewis and Short s.v. *pendo* II.



976-977 he says, *comptionalem senem Vendam ego, venalem quem habeo, extemplo ubi oppidum expugnauero. Vendam* means "cheat, betray" and "sell" (as people are sold after the sack of a city); in the same way *uenalem* means "easy to cheat or deceive" and "salable."

In Capt. 887-888 Ergasilus says of Stalagmus, the returned Sicilian runaway slave: At nunc Siculus non est: Boius est, boiam terit. *Boiam* means "chain" and "Boian woman"; *terit* signifies "rub," and has also a *sensus obscenus*.<sup>52</sup> Ergasilus continues: *Liberorum quaerendorum causa ei credo datast. Quaerendorum* here means "seeking, seeking to produce," and *uxor* means "wife"; but there is in the former word an allusion to the "kidnapping" propensities of Stalagmus, and *uxor*, in connection with this meaning of the word, refers to *boiam* of the preceding line.<sup>53</sup> Platner, *Class. Rev.* III, 220, says that this interpretation "fails to note the function of the gerundive." Of course *causa* with the gerundive usually means "for the purpose of," and it is not "for the purpose of kidnapping" but "because of his kidnapping" that Ergasilus intends. Still it is unnecessary, where we have a word-play, to be so accurate as this; the only essential thing is that the idea of kidnapping be brought to the hearer's mind. Moreover, the joke will not lose by the added touch of irony, if we interpret it strictly, "for the purpose of kidnapping."

In Cas. 110 Olympio states as his purpose, after he has won Casina, *rure incubabo, usque in praefectura mea*. Besides the meaning of "abide in, stay at," *incubo* has here the signification "lie upon"; and *praefectura*, besides indicating the country as the abode of the *uulicus*, also refers to Casina.

In line 527 of the same comedy Lysidamas shows how eager he is to obtain possession of Casina. He is arranging

<sup>52</sup>On the play here, see Chap. I, p. 34.

<sup>53</sup>See Strong in *Class. Rev.* III, p. 75; Elmer, *Captivi*, ad loc.

with Alcesimus to occupy the latter's house, and says to him, *fac habeant linguam tuae aedes*. Alcesimus asks him, *quid ita?* Lysidamas replies, *quom ueniam, uocent*. The eagerness of Lysidamas provokes Alcesimus to twit him in these words: *attatae, caedundus tu homo's: nimias delicias facis*. Naudet has interpreted *caedundus* as "to be beaten" and *in malam partem*, and *delicias* as "jokes" and "lover's sport." The first meanings of the two words are certain, and the second meaning assigned to *delicias* seems at least probable; but the second meaning of *caedundus* seems somewhat forced. If we assign but one meaning to *caedundus* and two to *delicias* we shall have a play of the type I, 2, a.

In Curc. 28 ff. Palinurus advises Phaedromus on matters of love. He bids him:

Ita tuom conferto amare semper, si sapis,  
Ne id quod ames, populus si sciat, tibi sit probro.  
Semper curato ne sis intestabilis.<sup>54</sup>

Phaedromus asks, *quid istuc est uerbi?* The answer is, *Caute ut incedas uia: quod amas amato testibus praesentibus*. *Intestabilis* and *testibus*, besides forming an *adnominationis*, have parallel double meanings: *intestabilis* signifies "abominable" and *sine testiculis*; *testibus* means "witnesses" and *testiculi*. Cf. Mil: 1416, 1420, 1426, pp. 91 f.

In Curc. 131 Palinurus, who has been watching the old bawd drink copious drafts of wine, says: *Ecce autem bibit arcus: pluet, credo, hercle hodie*. *Arcus* means "rainbow," besides which it alludes to the bent figure of the old woman; and *pluet*, meaning "rain" in connection with rainbow, has an obscene sense in connection with the bawd.

Epid. 523, until Cod. A fixed the reading as *conditor*, afforded a play in the words *iurum fitor*, *conditor*, *iurum* meaning "laws" and "sauces," and *conditor* "author" (*conditor*) and "seasoner" (*conditor*).

<sup>54</sup>On the allusion cf. Poen. 863, quoted above, p. 107.

<sup>55</sup>Cf. Verg. *Georg.* I, 381; *et bibit ingens arcus*; Tib. I, 4, 44: *nimbifer arcus*.

In lines 586-587 of the *Miles*, Periplecomenus, referring to the manner in which he has fooled Sceledrus, says:

Illic hinc abcessit. sat edepol certo scio  
Occisam saepe sapere plus multo suem.

*Sapere* signifies "taste good" and "to be wise, have understanding"; *suem* refers to Sceledrus and means also "a pig" in general. It seems, too, that *occisam* has two meanings parallel with those of *sapere* and *suem*: "killed," in the sense of "done for, got rid of, put out of the way" and "killed," literally. In saying that Sceledrus is "wiser" after being put off the scent, he means that he knows more of what, from Periplecomenus' standpoint, he should know.

Tranio asks Theopropides, in showing him over the house of Simo (Most. 832): Viden pictum, ubi ludificat una cornix uolturios duos? The picture is an imaginary one (see 836). Tranio refers to the manner in which he is deceiving Theopropides and Simo. He wants Theopropides to understand *cornix* and *uolturios* literally; but he wishes the audience to take *cornix* as referring to himself (Tranio); and *uolturios* to the two old men. He repeats the play in 836-837. (See below, p. 114.)

The prologue of the *Poenulus* has the following lines (116-117), after telling part of the story of the comedy:

Iamne hoc tenetis? Si tenetis, ducite:  
Caue dirumpatis: quaeso sinite transigi.<sup>56</sup>

- ✕ *Tenetis* means here "understand" and "hold" (in a literal sense),<sup>57</sup> the second meaning being made clear by *ducite*.
- ✓ In connection with the first meaning of *tenetis*, *dirumpatis* signifies "interrupt" and in connection with the second, "break apart," in a literal sense.

<sup>56</sup>The repetition of *tenetis* would, strictly speaking, exclude this part of the play from consideration here.

<sup>57</sup>Cf. *Curc.* 44, 45, quoted below, p. 128, and *Poen.* 565-566.

*Nefastus* and *comitialis* are played on in parallel double meanings in Poen. 584. Milphio, in speaking of the *aduocati* whom Agorastocles has summoned, says:

Non potuisti adducere homines magis ad hanc rem idoneos:  
Nam istorum nullus nefastust, comitiales sunt meri.

*Nefastus* when first spoken is understood as "wicked"; Milphio pretends to pay the *aduocati* a compliment; then when *comitiales* is uttered, *nefastus* acquires the force it has in *dies nefastus*, while *comitialis*, in connection with this meaning, has the force which it has in *dies comitialis*. When Milphio continues, *ibi habitant, ibi eos conspicias quam praetorem saepius*, *comitialis* is seen to mean "resorting to the assembly, loafers at the assembly." The slave says: "None of these men is wicked; oh, no; they're just assembly loafers": The words *nefastus* and *comitialis* are used solely to make a word-play.

Ballio says to Harpax (Pseud. 1180-1181):

Noctu in uigiliam quando ibat Miles, quom tu ibas simul,  
Conueniebatne in uaginam tuam machaera militis?

*Vaginam* and *machaera*, besides their military meanings, have here another force in *malam partem*, which Harpax is quick to resent, replying, *i in malam crucem*.

Strabax, the countryman, in Truc. 645 ff., tells how he has appropriated the money someone has paid for sheep purchased from his father. After saying that he has the money with him, he continues (656-657):

Fuit edepol Mars meo p <er> iratus patri,  
Nam oues illius <h> au longe absunt a lupis.

*Oues* and *lupis* are used in their literal meanings, "the wolves will soon get the sheep"; besides this, *oues* means the money received for the sheep, and *lupis* signifies courtisans.

- I, 4. Our next class of plays includes those in which the speaker employs a word in a double meaning, not only for the sake of the joke involved, but also to make his meaning obscure to his hearers. In other words, the interlocutor is intended to understand but one meaning of the ambiguous word, while the audience appreciates both.

X In Bacch. 1000, when Chrysalus has handed Nicobulus the letter of Mnesilochus, and the old man begins to read it, the slave asks him: *Non prius salutem scripsit?* He wants Nicobulus to understand, "Didn't Mnesilochus first write the 'greeting' that usually begins a letter?" but he has in mind also the literal meaning of *salus*, and the audience, which understands the trick that is being played on the old man, would not miss the irony.

In Most. 834 Tranio is showing Theopropides over the house of Simo, pretending that Philolaches has purchased it. He bids him: *Quaeso hic ad me specta, cornicem ut conspicere possies*, and (837 f.):

At tu isto ad uos optuere, quoniam cornicem nequis  
Conspicari, sis uolturios forte possis contui.

X In both these lines *ad* has the double force of "towards, in the direction of" and "at"; the former, of course, is the meaning Tranio wishes the two old men to understand, the latter is his little joke. *Cornicem* refers to himself *uolturios* to the old men, as in line 832.<sup>58</sup>

XI <sup>58</sup>Here, as in line 832, these two words are used in parallel double meanings, as mentioned above, p. 112). Here may be mentioned some other plays from the present passage pointed out by Strong in Class. Rev. *XI*, p. 160, and *III*, p. 75, which seem, however, to be forced. (Cf. Platner, Class. Rev. *III*, 220; Fay, in his edition of the *Mostellaria*, adopts most of Strong's suggestions.) In line 817 Strong suggests, rather doubtfully, that *uestibulum et ambulacrum*, beside their literal meanings, may mean "scarecrow" and "walking gentleman," referring to the two old men, Simo and Theopropides. This play would fall under Class I, 3. In line 819, he thinks *postes* and *crassitudine* also refer to

After Dordalus has been deceived into buying Lucris, in the Persa, Toxilus, who knows well what the consequences of the act will be, ironically congratulates the procurer (line 667): Eu, praedatu's probe. Dordalus understands *praedatus* in the sense "you've made a good bargain"; Toxilus may, however, imply a passive force, "you've been cleverly robbed."<sup>59</sup>

A bit later, Dordalus bids Toxilus take good care of the girl, and Toxilus answers (723): Saluast haec quidem. Dordalus understands, "she's in good hands, she won't be allowed to run away;" but Toxilus has in mind, "she's safe," i. e., "not in your clutches."

The last class of plays under Division I is quite different from any other here considered. All other word-plays mentioned in this chapter are, in the broadest sense, of one kind, namely, plays in which one word is used in more than one meaning. All the meanings assigned to the word are, however, meanings that the particular word under consideration legitimately has. The case is different with

the two old men, and mean respectively "block heads" and "stupidity"; this play also would come under I, 3. *Improbiores*, he thinks, is applied to grasping men; if so, this play would come under Class I, 4. *Infumo* (825), he thinks, may refer to the gouty feet of the men, as well as to the bottoms of the posts; this play, likewise, would come under Class I, 4. In line 826, *excisos*, besides referring to the posts, is taken as "untimely brought to ruin," referring to the old men, another play of Class I, 4. In 827 he thinks *inducti* may mean "smeared," with reference to the posts, and "led on," with reference to the old men, *pice* then coming in *παρὰ προσδοκίαν*; this play would come under Class I, 2, b. *Arte*, in 829, may mean "art," and "by my art" (Class I, 2, a). *Coniuent* in 830 (on which see above, p. 105, under I, 2, b), he thinks has the force of "close their eyes," referring to the old men. All these plays, if they seemed less far-fetched, might be considered as words used in parallel double meanings (Class I, 3).

<sup>59</sup>Cf. Rud. 1242: Mihi istaec uidetur praeda praedatum irier; here, however, the word is used of the thing stolen, and not of the person robbed.

the plays now to be taken up, for in these the word played on has, in each case, but one meaning; it has, however, a kind of double meaning, by suggesting another word similar in sound to the first. In other words, the plays of this class are *adnominatio*nes or *paronomasiae* with the second word implied and not expressed. Genuine *adnominatio*nes lie outside the scope of this paper; but the plays now to be mentioned are close enough to the others here considered to deserve a place by their side. Many are doubtful, since it is difficult to say whether the implied word was really felt by the Roman audiences, or intended by Plautus to be felt. None of these plays are mere *adnominatio*nes, but all are plays of sense as well as of sound.

Chrysalus, when, in his lying story of the fraud of Archidemides, he has reached the point where he is about to sail away from Ephesus (Bacch. 279 ff.), adds:

Dum circumspecto, atque ego lembum conspicio  
Longum strigorem maleficum (i. e., Archidemiden) exor-  
nari.

Nicobulus, enraged by the piratical tale, exclaims: Perii hercle: lembus ille mihi laedit latus. Naudet thinks there is a play here on *lembus* and *limbus*, "belt." Plautus does not use the latter word, though he has the cognate *limbolarii*, "edging-makers, lace-makers."

When Chalinus appears as a mock-bride (Cas. 815 ff.), Pardalisca says to him (821-824):

Tua uox superet tuoque imperium: uir te uestiat, tu uirum despolies.

Noctunque et diu ut uiro subdola sis, Opsecro memento.

Gronovius suggests that *subdola* here was so pronounced as to have the force of both *subdola* and *sedula*.

When Epidicus has secured from Periphanes the money desired by Stratippocles, the slave boasts to the young man

(Epid. 348); Dum tibi ego placeam atque obsequar, meum tergum flocci facio. Stratippocles asks: Nam quid ita? and Epidicus replies: Quia ego tuum patrem faciam perenticidam,<sup>60</sup> playing in the last word, which is a coinage of the moment, on *parenticidam*. The meaning then is, "I will make your father cut his purse [*pura*] open," so that you may have your fill of money. The play consists in the humorous corruption of *parenticidam*; we must not seek to find a meaning here for that word also.

Erotium greets Menaechmus (Men. 182): Anime mei, Menaechme, salve. Peniculus wants to know why he isn't welcomed: Quid ego? Erotium replies: Extra numerum es mihi. Peniculus rejoins: Idem istuc aliis adscriptiuis fieri ad legionem solet. Menaechmus, keeping up the military tone that has been introduced into the conversation, then says: Ego istic mihi hodie adparari iussi apud te proelium. He means, as the next verses show, "a dinner," and there is a play on *proelium* and *prandium*.

In Merc. 225 ff., Demipho soliloquizes on a dream he has had. He has bought, in his dream, a she-goat, which, in order not to offend another she-goat that he already has, he has given to an ape for safe-keeping. He says of the ape (238): Dicit capram quam dederam seruandam sibi Suae uxoris dotem ambedisse oppido. Demipho then continues:

Mihi illud uideri mirum, ut una illaec capra.  
Vxoris simiae dotem ambederit.

*Ambederit*, in connection with *una*, is played on as though connected with *ambo*, "both."

In Mil. 1308-1309, where Pleusicles is explaining what is wrong with his left eye, if we read *maris* in 1308 with

<sup>60</sup>Goetz and Schoell read *parenticidam*, though Goetz in his revision of Ritschl (1878) reads *perenticidam*. Ussing notes that *parenticidam* is quite pointless, but suggests the unlikely *parieticidam*. On the whole, Camerarius' emendation to *perenticidam* seems most likely.



*amare* in 1309, we have, besides the *adnominatio*, a play on *amare* and *a mare*. But the rhythm of line 1308 is wretched, if we read *maris*. Ritschl<sup>61</sup> therefore proposed *amoris* for *maris*, since the MSS. uniformly give the impossible *moris*.<sup>62</sup> This seems the most satisfactory solution of the difficulty.<sup>63</sup> If we read *amoris* there is no play in the lines, beyond the *adnominatio*, no matter what reading we follow in line 130.

† In Most. 319 the drunken Callidamates asks Delphium, Ecquid tibi uideor ma-m-ma-madere? His drunken stammer, accompanied no doubt by a gesture, suggests *mammam adire*. The play is repeated in 331.

In the *Persa*, when the pander Dordalus is buying the girl Lucris, Toxilus pretends to look out for Dordalus' interests. He tells him (591): *Nimis tu quidem hercle homo stultus es pueriliter*. Dordalus inquires: *Quid ita?* Toxilus replies: *Quia enim te ex puella prius percontari uolo Quae ad rem referunt*. Dordalus, delighted at Toxilus' seeming good nature, says:

×           Atque hercle tu me monuisti hau male.  
              Vide sis, ego ille doctus leno paene in foueam decidi.

Possibly we have here a play on *leno* and *leo*,<sup>64</sup> the latter being suggested by *foueam*.

— In line 759<sup>b</sup> Toxilus is celebrating his triumphs, and is speaking of himself as a military hero. Being about to give a banquet, he says, *hic statui uolo primum aquilam*.<sup>65</sup> It seems certain that we have here a play on *aquila*, "eagle" and *aquula*, "little water." Leo objects: "*Aquilae statu-*

<sup>61</sup>*Neue Plautinsche Exkurse, Erstes Heft*, Leipzig, 1869, p. 72.

<sup>62</sup>Loewe thought that *Cod. A* showed traces of *mar*, but was very doubtful.

<sup>63</sup>Leo, however, retains *maris*.

<sup>64</sup>Cf., however, Chap. I, p. 21, on Poen. 1333.

<sup>65</sup>Following the reading of Schoell in his revision of Ritschl (1892).

endae nullus locus pace facta"; but surely the exulting slave's words must not be held to such a degree of accuracy as this.

Ballio, making fun of Harpax, whom he regards as an impostor, asks him (Pseud. 1177): Quid ais? Tune etiam cubitare solitu's in cunis puer? That we have here a play on *cunis* and *cunius* is made clear by the following line. Harpax answers: Scilicet, and Ballio then asks him: Etiamne facere solitus es, scin quid loquar?

In Rud. 758 Trachalio, who is berating Labrax for his treatment of Ampelisca and Palaestra, says to the procurer: Quid causaest quin uirgis te usque ad saturitatem sauciem? Naudet makes the rather doubtful suggestion that *sauciem* here plays on *satiem*.

In Truc. 682 f., where Stratulax tells Astaphium:

Heus tu, iam postquam in urbem crebro commeo,  
Dicax sum factus: iam sum caulator probus.<sup>66</sup>

Astaphium asks Stratulax:

Quid id est, amabo? † istaec ridicularia,  
Cauillationes uis, opinor, dicere.

He answers, istud pauxillum differt a cauillibus<sup>67</sup> *Cauillibus* is his corruption of *caulibus*, very suitable to his character as a countryman. It is very probable, however, that an obscene sense lurks in the word.<sup>68</sup> So, too, in *beluam*,

\*The MSS. read *cauillator*, which cannot stand. It is evident from the following lines that Stratulax makes some departure from the norm. Leo reads *caullator*, following Weise. *Caulator* is Kampmann's emendation. Lipsius suggested *cauliator* for *cauillator* of the MSS., saying that Stratilax is making a contamination of the words *cauillator* and *caulae*, "a sheep fold." Perhaps the greatest objection to this suggestion is its extreme ingenuity.

\*Following Leo, although Plautus does not elsewhere use *differt a*.

\*Cf. Lucilius ap. Nonius, p. 399, 1; see also Schoell's note in his revision of Ritschl (1881). Schoell's emendation, ita ut pauxillum differam te caulibus, seems a bit bold.

in line 689, which certainly refers to Stratilax's barbarous pronunciation of *arrabonem*, we may find a second meaning which was probably accompanied by an obscene gesture. Ausonius (Cento Nuptialis 108) uses *monstrum* in this sense.

II. We will now consider the second main division of plays, those in which a double meaning is given to the word by means of the dialogue, more than one person taking part in the play. It is essential, however, that the word played upon be not actually repeated; or, if repeated, that it be used *each time* in a double sense.<sup>69</sup> See p. 131 n. 88.

II, 1. The first class under this division includes those examples in which a play arises through an actual misunderstanding on the part of the second speaker of the sense in which the first speaker has used the word, as opposed to those plays in which the second speaker intentionally distorts the meaning of the first. In other words, the present class includes those plays in which the second speaker *does not* understand, as opposed to those in which he *does not wish to* understand. It may be added that the line is sometimes difficult to draw, and may be a matter of individual opinion.

† A slight play occurs in Aul. 143. Eunomia says to

"I have here departed from Wurth, who considers *all* plays of this class as "Doppelsinn eines *zweimal oder öfter* gebrauchten Wortes" (p. 52). His grounds for this are (p. 53): "Ich betone, dass . . . die Wiederholung des Wortes nicht *wirklich* stattfinden muss; nur der *Begriff* muss wiederkehren." It certainly cannot be denied that, when, for instance, in Poen. 565-566, Agorastocles having duly instructed his *aduocati*, says to them *tenetis rem*, "you understand the matter," and they answer, *Vix quidem hercle, ita pauxilla est, digitulis primoribus*,—interpreting *tenetis* as "hold," and *rem* as "substance, money,"—the *sense* is the same as though they had said: *Vix quidem hercle, ita pauxilla res est, tenemus digitulis primoribus*. At the same time, it surely makes a difference to the ear whether the actual repetition does or does not occur. Without repetition, the element of sound plays little or no part; with repetition it becomes very prominent.

Megadorus: Da mihi operam, anabo. The good-natured man answers: Tuast: utere atque impera siquid uis. It seems possible that Megadorus shifts the meaning of *operam* from "attention" to "work." X

In Aul. 178 ff. Megadorus meets Euclio and proposes for the hand of Phaedra. Euclio thinks his hidden fortune has been discovered, and that this is the reason for Megadorus' proposal. Finally he hears a noise within his house and, in wild fear for his treasure, rushes indoors. Megadorus, mystified by such antics, thinks he is being made sport of. When Euclio returns he chides him (252-253):

Video hercle ego te me arbitrari, Euclio, hominem idoneum,  
Quem senecta aetate ludos facias haud merito meo. X

Euclio takes *ludos* as "games," instead of "fun, sport," and answers, neque edepol, Megadore, facio neque si cupiam copias.

A better and typical example is found in line 740 f. of the same play. Here Euclio and Lyconides are talking at cross purposes. Euclio accuses Lyconides of stealing the precious pot of gold, while Lyconides thinks his affair with Phaedra is referred to. In the line mentioned Euclio says: Cur id ausu's facere, ut id quod non tuum esset tangeres? and Lyconides, trying to soothe him, replies: Quid uis fieri? factumst illud: fieri infectum non potest. Euclio uses *tangere* in its literal signification of "touch"; to Lyconides it has an obscene sense.<sup>70</sup> The other plays in this passage will be found under II, 3, p. 135. X

In Curc. 41-42, Phaedromus says to Palinurus, who has just called down evils on the house of Cappadox, the procurer: Obloquere, using the second person singular, present indicative; Palinurus, taking the word as imperative, and referring to his malediction of line 39. male istis euenat,

<sup>70</sup>Cf. Poen. Prol. 98.

answers, fiat : maxume.<sup>71</sup> In the next line he explains his interpretation of Phaedomus' remark, answering his master's etiam taces? by nempe obloqui me iusseras. A close parallel to this play is the one on *querere* in Pseud. 314, quoted below under II, 3, p. 137. There, however, the word is meant as an imperative and interpreted as an indicative.<sup>72</sup>

In Curc. 314, Curculio says, obsecro hercle, facite uentum ut gaudeam. Palinurus, beyond doubt accompanying his remark with an unseemly action, says, maxume. Curculio is annoyed: Quid facitis, quaeso? The answer is, uentum. We have here a series of plays, to which a new one is at once added. Curculio objects: Nolo equidem mihi Fieri uentulum. Phaedomus asks him, quid igitur? and Curculio replies, esse, ut uentum gaudeam. There are four word-plays here: (1) The play on *facite* of line 314; (2) that on *uentum* in the same line; (3) the play on *facitis* in 315; and (4) the play on *esse* in 316. The last play ("be" and "eat") has been noted above under Class I, 2, a. The first two form a double play which will be recorded below (see p. 135); the third belongs to the present class. Curculio asks Palinurus, "what are you doing?" the latter takes *facitis* as "make" instead of "do," and answers accordingly.<sup>73</sup>

In Men. 141, Menaechmus asks Peniculus, uin tu facinus luculentum conspicer? The parasite, taking *facinus* as "confection, dish," instead of "act, thing," answers, quis id coxit coquos?

In Merc. 367-368, Demipho asks Charinus, unde in-

<sup>71</sup>It may fairly be regarded as a matter of opinion whether Palinurus really misunderstands or intentionally misinterprets.

<sup>72</sup>If *querere* were the only word played on in the passage in which it occurs, it would come here, or perhaps rather under II, 2; it has been removed from that class on account of the parallel play with *nouerca*.

<sup>73</sup>Here, as in lines 41-42, it may be doubtful whether or not there is an actual misunderstanding.

cedis? quid festinas, gnate mi? Charinus replies, recte pater. Demipho continues, ita uolo. Charinus means *recte* as "never mind, excuse me, I'd rather not answer";<sup>74</sup> Demipho understands it as meaning, "on the right way, things are all right."

In Merc. 529, Pasicompsa inquires for whom she has been purchased: Deic igitur, quaeso, quonia sum? Lysimachus replies: Tuo ero redempta's rursum. Pasicompsa thinks Charinus is meant, and is joyful; but Lysimachus really means Demipho as the *erus* in question. The misunderstanding is kept up to the end of the scene.

In Most. 653, the banker is seeking the money which Philolaches owes him. Theopropides, who has been led on by Tranio's tale to take up his son's debts, calls to the banker: Adulescens, mecum rem habe. The banker, taking *rem* as "money," instead of "business," answers, nempe aps te petam.<sup>75</sup>

Our next class, one comprising a considerable number II, 2. of plays, is similar to the class just described, except that the hearer does not misunderstand the speaker but *pretends* to misunderstand.

In Amph. 344, Mercurius, who has been terrifying poor Sosia, says to him, uerbero. Sosia, who takes the word as "I beat," instead of "scoundrel!" retorts, mentiris nunc,—i. e., "You're not beating me."

In line 348, Mercurius threatens him, ego tibi istam hodie, sceleste, comprimam linguam. Sosia, taking *comprimam* in an obscene sense, says: Haud potes: Bene pudiceque adseruatur. Cf. Asin. 292, cited above, p. 108.

In lines 605-606, Sosia has returned to Amphitruo and told his marvelous tale of seeing a second Sosia before Amphitruo's house. The master is naturally incredulous:

<sup>74</sup>Cf. passages cited in Forcellini-DeVit, *Lex. s.v. Recte*, 21.

<sup>75</sup>It is doubtful, though, whether he misunderstands the old man. On the play, cf. Poen. 565-566; Curc. 600.

Huic homini nescioquid est mali mala obiectum manu, Postquam a me abiit. Naudet points out that Amphitruo uses *manu* metaphorically, and cites Verg., *Aen.*, VII, 754: Spargere qui somnos cantuque manuque solebat. Sosia, however, takes the word in its most literal meaning: Fateor: nam sum obtusus pugnīs pessumē.

In Asin. 329, Leonida is telling Libanus of his scheme to help Argyrippus. He asks where his master is, and, hearing that the old Demaenetus is at the forum, while the young Argyrippus is in the house, says, iam satis est mihi. Libanus cannot let the chance for a joke pass by: Tum igitur tu diues es factus? he asks, taking *satis* as "enough wealth."

In line 377 of the same comedy, Leonida has told Libanus of his scheme of impersonating Saurea; he has also told his fellow-slave that he may find it necessary, while in the guise of Saurea, to strike Libanus occasionally. Libanus rebels against the prospect. Leonida bids him: Ne nega, "do not refuse to be struck." Libanus plays upon *negā* by using its antonym *promitto*: Quin promitto, inquam, hostire contra ut merueris.

When the parasite shows Artemona her husband Demaenetus at banquet with the courtesan Philaenium, the outraged wife watches the proceedings for a while but finally exclaims (Asin. 907): Non queo durare. The parasite makes a forced play by twisting *durare* from the meaning "endure" to that of "harden, harden cloth": Si non didicisti fulloniam, Non mirandumst.

A bit later, when Artemona takes revenge by soundly beating her wayward husband, Demaenetus cries out (922): Nullus sum. The angry Artemona, taking *nullus* in its literal sense, replies: Immo es. ne nega. omnium <hominum> pol nequissumus.

In line 637 of the Aulularia, Euclio, thinking Strobilus has stolen the pot of gold, bids him lay it down: Pone.

Strobilus, taking *pone* as an answer to his previous question, *quid uis tibi?* makes an obscene play: *Idquidem pol te datare credo consuetum, senex.* In the next line Euclio insists that no word-play will divert him from his purpose: *Pone hoc sis: aufer cauillam: non ego nunc nugas ago.*

In Bacch. 40, Pistoclerus, who asks the Bacchides, *quid in consilio consuluistis?*, receives the reply, *bene*, and then observes, *pol haud meretriciumst.* Acidalius took *bene* as meaning "enough, never mind," in which case Pistoclerus' next remark would play on the word, by taking it in its literal meaning; but Naudet points out that *bene* is not used in this sense.<sup>76</sup>

In the scene between Hegio and Ergasilus (Capt. 110 ff.) Hegio tells the parasite what poor food he may expect at his house, saying (188): *Asper meus uictus sanest.* Ergasilus, taking *asper* literally, instead of in the meaning "coarse," plays on the word: *Sentisne essitas?*

When Philocrates impersonates his slave Tyndarus, in order to escape from captivity, Hegio questions the pseudo-slave concerning the family and fortune of Philocrates. Hearing that Philocrates belongs to the "Polyplusian" family, he asks (281): *Quid diuitiae? suntne opimae?* Philocrates takes *opimae* as "fat," instead of "abundant," and answers, *unde excoquat sebum senex.*

Later, when Aristophontes exposes the fact that the pretended Philocrates is a fraud, Hegio asks (646): *Sed qua faciest tuos sodalis Philocrates?* Aristophontes describes him; and Hegio, having in mind the appearance of his escaped captive, exclaims (648), *conuenit*, "it fits." Tyndarus, taking the word as "it is agreed," continues as though Hegio had left his sentence unfinished: *Vt quidem hercle in medium ego hodie pessume processerim.*

<sup>76</sup>Cf. the play on *recte*, Merc. 367-368, cited above, p. 122; Forcellini-DeVit, *Lex.*, s.v. *Recte*, 21, cites the present passage, obviously by mistake.



X When Hegio determines to punish Tyndarus for the deceit he has practiced, he says to him (724 ff.) :

Nisi  
Cottidiano sesquiopus confeceris  
Sescentoplago nomen indetur tibi.

Aristophontes pleads for the slave :

Per deos atque homines te obtestor, Hegio  
Ne tu istunc hominem perdis.

X Hegio, taking *perdis* as "lose," instead of "ruin," replies :

Curabitur :  
Nam noctu neruo uinctus custodibitur,  
Interdus sub terra lapides eximet.

X In Capt. 834, Hegio has called Ergasilus, and Ergasilus has asked, *Ergasilum qui uocat?* Hegio says, *respice*. Ergasilus, twisting the word from its meaning of "look about" to that of "be mindful of, have regard for," says: *Fortuna quod tibi nec facit nec faciet, me iubet.*<sup>77</sup>

X In line 866, Hegio says to Ergasilus, *essurire mihi uidere*. Ergasilus takes *mihi* as "for me," instead of "to me," and replies, *miquidem esurio, non tibi.*<sup>78</sup>

X In lines 1027 f., Hegio determines to remove the fetters from Tyndarus and to put them on the kidnapping Stalagmus: *Eamus intro, ut arcessatur faber, ut istas compedis Tibi adimam, huic dem*. Stalagmus takes *huic dem* as an independent thought, as though Hegio had said: "that I may remove the fetters from this man, and give (something) to this fellow." Accordingly, he observes: *Quoi peculi nil est, recte feceris*. It may be, though, that Stalagmus interprets *dem* obscenely (= *peculicem*; cf. *dare*, Cas.

<sup>77</sup>Cf. Poen. 409, quoted above, p. 93.

<sup>78</sup>Besides a double meaning given to *mihi* we have here an *adnomination* on *mihi* and *miquidem*.

362), and uses *peculi* in the two senses of "money" and *membrum virile*. This play would go under II, 3. X

In Cas. 229 ff., Lysidamus urges Cleostrata not to leave him. She protests, he insists. In line 233 she tells him, *enecas*. Taking the word in its literal meaning of "kill," instead of that of "torture, annoy," in which it was spoken, Lysidamus retorts: *Vera dicas uelim, i. e., "I wish I might kill you, and be rid of you."* X

In lines 309 ff. of the same comedy, Olympio tells Lysidamus that he has just had a quarrel with Cleostrata, who wants him to give up Casina. He has refused, and she is angry; as he expresses it (325): *Ita turget mihi*. X Lysidamus takes *turget* in its literal, instead of in its figurative meaning: *ego edepol illam mediam diruptam uelim*. A similar play on *sufflatus* occurs in Bacch. 603.

Chalinus and Olympio quarrel before the lots are drawn for the possession of Casina. Olympio calls out X (Cas. 362): *comprime istum (i. e., Chalinum)*. Chalinus, giving *comprime* an obscene meaning, says: *Immo istunc qui didicit dare*.

At the drawing of the lots, Lysidamus bids Cleostrata do the drawing, that she may be sure all is fair. Olympio X protests (395): *Perdis me*. Chalinus takes advantage of the opportunity to score one on his enemy; taking *perdis* as "lose," instead of "ruin," he says: *lucrum facit*.<sup>79</sup>

The play on *morigerus* in Cas. 463-465 has for the sake X of convenience been recorded above, p. 90.

In 490 ff., Lysidamus gives directions to Olympio for providing a banquet, and, in 494 f., tells him, *emito sepio-* X *las, lopadas, loligunculas, Hordeias*. The listening Chalinus, taking *hordeias* as an adjective derived from *hordcum*,<sup>80</sup> puts in, in an aside, *immo triticeias, si sapis*.

<sup>79</sup>Cf. Capt. 728-730, quoted above, p. 126.

<sup>80</sup>The word is not found elsewhere. But that it denotes a kind of fish, and is not an adjective limiting *loligunculas* (see Lewis and Short s.v. *hordeius*) seems clear, especially from a similar play on *soleas* in the next line.

In the next line a similar play occurs. Lysidamus orders *solcas*, which Chalinus takes as "sandals," instead of as a kind of fish, saying: Qui, quaeso, potius quam sculponeas, Quibus battuatur tibi os, senex nequissime. The play on *lingulacas* that now follows is not considered here on account of the actual repetition of the word.

For the play on *expertus*, in Cas. 812, see above, p. 101 f.

In Cist. 731-732 Halisca is looking for a lost casket, and Lampadio asks her what she seeks. She replies, cistella hic mihi, adulescens, euolauit. Lampadio takes *euolauit* in its literal meaning, replying, in caueam latam oportuit.

In Curc. 44, Palinurus, who has asked Phaedromus a question, is told by the latter, recte tenes. He plays on the literal meaning of *tenes*,<sup>81</sup> replying, minus formidabo ne excidat. Phaedromus doesn't like his wit, for he rejoins, odiosus es.

Phaedromus tells Palinurus (Curc. 67 ff.):

Nunc hinc parasitum in Cariam misi meum  
Petitum argentum a meo sodali mutuom:  
Quod si non affert, quo me uortam nescio.

Palinurus, taking *uortam* as literally "turn," instead of "resort," says, si deos salutas, dextrouorsum censeo. Here we have *adnominatio* combined with the play on *uorto*.

In line 327, Curculio, who has returned, confesses that his mission has failed: Nil attuli. Phaedromus exclaims: Perdidisti me. Curculio, taking the last word as "lose" instead of "ruin" replies: Inuenire possum, si mi operam datis.<sup>82</sup>

<sup>81</sup>Cf. Poen., *Proh.*, 116 f., quoted above, p. 112; Poen. 565-566, quoted p. 136.

<sup>82</sup>There is, however, an additional force in the play. *Inuenire* is, except as a play on *perdidisti*. Any hearer, however,

In Curc. 599, Planesium bids Phaedomus make haste, and adds (600): *Magna res est*. Curculio takes *res* as "money" instead of "business," and answers: *Nullast mihi: nam quam habui absumpsi celeriter*.<sup>83</sup>

In Curc. 705, the procurer Cappadox has denied that he promised to return the money paid for Planesium in case she should be discovered to be free-born. He asks: *Qui promisi?* Phaedomus, taking *qui* as "by means of what?" instead of "by saying what?" answers him: *Lingua*.

Epidicus, in Epid. 619, fears that Apocides and Periphanes will punish him. Stratippocles assures him: *Ego te seruabo*. Epidicus takes *seruabo* as "keep in custody," instead of "protect": *Edepol ne illi melius, si nanci fuant*.

In Mil. 826, Palaestrio, speaking to Lurcio of Sceledrus' having gone to sleep, asks him, *qui lubitumst illi condormiscere?* Lurcio makes a play on *qui* similar to the one just noted in Curc. 705, answering, *oculis, opinor*.

In Most. 11 Grumio chides Tranio for consuming the property of his absent master: *Absentem comes*. Tranio connects *com-edo* with *con-sum*, when he answers:

*Nec ueri simile loquere nec uerum, frutex:*

*Comesse quemquam ut quisquam absentem poss <i> et.*

In Most. 397, Tranio bids Delphium and Philematium retire into the house. Delphium answers, *morigerae tibi erimus ambae*. Tranio gives an obscene turn to *morigerae*, rejoining, *ita ille faxit Iuppiter*.<sup>84</sup>

noting the contrast between *perdere* and *inuenire*, unconsciously assigns to *inuenire* a force that is the opposite of "ruin," so that Curculio's answer is equivalent to saying, "I can make matters all right again." The play thus approaches closely to those in which we have a parallel use of two words, both in double meaning (see below, II, 3). The play on *perdere* has been noted before in Cas. 395 (p. 127); Capt. 728-730 (p. 126).

<sup>83</sup>Cf. Poen. 565-566, p. 136.

<sup>84</sup>Cf. Cas. 463-466, quoted above, p. 90.

In line 999 of this comedy, Theopropides ask Simo :  
 X Numquid processit ad forum hodie noui? By *processit* he means, "took place." Simo replies, etiam. Theopropides asks: Quid tandem? Simo, taking *processit* as "did a procession pass along," answers, uidi efferri mortuom.

In the quarrel between Pinacium and Phaniscus (Most. 885<sup>a</sup> ff.), Phaniscus says (893): Non potes tu cogere me  
 X ut tibi maledicam. Nouit erus me. Pinacium, distorting *nouit* into a meaning in *malam partem*, answers: Suam quidem pol culcitulam oportet.

Theopropides, taking Tranio to task for corrupting Philolaches, says (Most. 1117): Loquere: quouismodi  
 + reliqui, quom hinc abibam, filium? Tranio takes *quouismodi* as referring to Philolaches' physical instead of his moral nature, replying: Cum pedibus manibus, cum digitis auribus, oculis labris.

In Pers. 369, Saturio loses patience with his daughter, who opposes his selling her, and tells her: Malo cauere  
 X meliust te. The girl takes *malo* as "evil person" (masculine), instead of as "mischief" (neuter), answering: At si non licet cauere, quid agam? Nam ego tibi cautum uolo.

In line 630 of this comedy, Dordalus asks the girl, ubi tu nata's? Taking *ubi* as "in what spot?" instead of as  
 + "in what country?" she answers: Vt mihi Mater dixit, in culina, in angulo ad laeuam manum. Dordalus insists (635): at ego patriam te rogo quae sit tua. The girl now takes *patria* as "home,"<sup>85</sup> instead of "native land," or "city," saying: Quae mihi sit, nisi haec ubi nunc sum?

X Palaestra makes a similar play in Rud. 238.<sup>86</sup>

In Poen. 279, Agorastocles distorts Milphio's *assum*,  
 X "Here I am," into *assum*, "roasted," telling him, At ego elixus sis uolo.

Agorastocles, after showing how madly he loves Adel-

<sup>85</sup>Cf. Verg., *Aen.*, XI, 25; Quae sanguine nobis hanc patriam peperere suo.

<sup>86</sup>Cf. Trin. 901, cited below, p. 134.

phasium, asks Milphio (Poen. 327), *ecquid amare uideor?* X  
Milphio takes *ecquid* as "anything," instead of as "at all":  
Damnum, quod Mercurius minime amat.

In Poen. 729, Agorastocles asks the *aduocati* as they stand in front of Lycus' house, *si pultem, non recludet?* X  
Y They take *pultem* (nonsensically) as "pulse," answering, *panem frangito*. Such a passage as this proves how dear to Plautus' heart a word-play must have been.

After the procurer Lycus has been caught in the trap set for him, Antamoenides says to him (Poen. 1349): *Leno,* X  
in *ius eas*. Lycus interprets *ius* as "sauce," instead of "law," answering: *De prandio tu dicis: debetur, dabo*. For the double meaning of *ius*, see Poen. 586, cited above, p. 106.

A clever series of plays of this class occurs in Pseud. 32 ff.<sup>87</sup> Pseudolus has asked Calidorus what is troubling him, and Calidorus has given him the letter from Phoenicium. Pseudolus, preparing to read the letter, says, *aduortito animum*. Calidorus, twisting *animus* from the meaning "attention" to that of "spirit," replies, *non adest,* X  
whereupon Pseudolus bids him, *at tu cita*. Calidorus now answers:

Immo ego tacebo: tu istinc ex cera cita:  
Nam *istic meus animus nunc est, non in pectore*.<sup>88</sup>

*Animus* in connection with *istic* means "affections, feelings" (*Gefühlsleben*: Lorenz), while in connection with *in pectore* it has the force of "heart." X  
Pseudolus, in reply, assigns still another meaning to the word when he says,

<sup>87</sup>Cf. Lorenz, *ad loc.*

<sup>88</sup>The repetition of *animus* here does not exclude this play from among those consisting of one word used in a double meaning: The word is *each time* used ambiguously. The present play would, strictly speaking, come under Class I, 2, *b*, since Calidorus uses the word and plays on it; but it seemed best not to remove these lines from the context, especially as Pseudolus now proceeds to play on the word *animus* spoken here by Calidorus.

tuam amicam uideo, Calidore; he refers to Calidorus' statement that his *animus* is in the wax tablets, and by using *amica* assigns to *animus* the force of "sweetheart."<sup>89</sup>

When Pseudolus promises Calidorus to obtain money for him, he says (*Ib.* 120): Si neminem alium potero, tuum tangam patrem. Pseudolus uses *tangam* in our slang sense of "touch;" Calidorus interprets it in an obscene sense when he answers,

Di te mihi semper seruent. uerum si potest,  
Pietatis caussa uel etiam matrem quoque.

In line 129 f., Pseudolus says, ostium Lenonis crepuit. Taking *crepuit* as "break with a crash," instead of "creak," Calidorus says, crura mauellem modo.

In the same comedy (158) Ballio, after roundly abusing his slaves for their laziness, says to one of them: Te cum securi caudicali praeficio prouinciae. The slave replies, referring to the axe: At haec retunsast, *i. e.*, "dull." Ballio answers, sine siet. itidem uos quoque estis plagis, taking *retunsa* as literally, *re-tunsa*, "beaten again and again."

In Pseud. 313-314, Ballio tells the impoverished Calidorus: Nam istud quod nunc lamentare, non esse argentum tibi. Apud nouercam querere.<sup>90</sup> Pseudolus, who takes *querere* as an indicative and applies *nouerca* to Ballio, asks, eho, an umquam tu huius nupsisti patri?, *i. e.*, "did you marry Calidorus' father that you call yourself his *nouerca*?" Ballio, instead of taking *nupsisti* as "marry," takes it in *malam partem*<sup>91</sup> and replies: Di meliora faxint. Possibly, however, Pseudolus intended the obscene meaning of *nupsisti*, in which case there would be no word-play.

In 737, Pseudolus asks Charinus, concerning the confederate whom the latter is going to supply, sed iste seruos

<sup>89</sup>Cf. Most. 336, Men. 182, etc.

<sup>90</sup>For the parallel plays on *nouerca* and *querere* see below, p. 137.

<sup>91</sup>Cf. Juv. II, 134; Mart. XII, 42, 1.

ex Carysto qui hic adest ecquid sapit? Charinus takes  
 † *sapit* as "smell," instead of as "understand, know," answering,  
 hircum ab alis.

In 746, Pseudolus asks concerning the same person:  
 Ecquid argutust? Here Charinus interprets *argutus* as  
 ✕ "accused of," instead of as "clever," and answers, malorum  
 facinorum saepissime.

✕ In Pseud. 868 ff., the cook tells Ballio:

Sorbitione faciam ego hodie te mea  
 Item ut Medea Peliam concoxit senem,  
 Quem medicamento et suis uenenis dicitur  
 Fecisse rursus ex sene adolescentulum:  
 Item ego te faciam.

Ballio asks, *eho an etiam es ueneficus?* He means *ueneficus*  
 as "sorcerer"; taking it as "poisoner," the cook replies,  
 Immo edepol uero hominum seruator.

In the scene in the Pseudolus beginning at line 1103,  
 Ballio, who has been deceived by the trickery of Pseudolus,  
 thinks the true Harpax a fraud. One after another he asks  
 ✕ him where he has borrowed his articles of attire. In line  
 1186 he inquires: Quid mercedis petasus hodie domino  
 demeret? Harpax insists: Quid, domino? quid somniatis?  
 mea quidem haec habeo omnia, Meo peculio empta. Ballio,  
 taking *peculio* in an obscene sense, answers: Nempe quod  
 femina summa sustine <n> t.

In Stich. 342, Panegyris asks Pinacium, who has just  
 ✕ returned from the harbor, *ecquem conuenisti?* Pinacium  
 answers: Multos. Panegyris then inquires: At uirum, and  
 Pinacium replies: Equidem plurimos. Panegyris means  
 by *uirum* "my husband," but Pinacium takes it as "man."<sup>92</sup>

✕ In the same comedy, 435-436, Epignomus, who has

<sup>92</sup>Cf. Amph. 810 f., a word-play which is not recorded because of the  
 actual repetition of the word.



X just returned from abroad, is asked by his slave Stichus for one day of freedom and replies: Hunc tibi dedo diem. Stichus takes *dedo* in the sense of giving over a prisoner,<sup>93</sup> replying, meam culpam habeto, nisi probe excruciauero. After all, however, this may be more a metaphor than a word-play, since Epignomus may have in mind the same meaning of *dedo* that Stichus applies to it.

† Naudet points out what he considers an intentional misinterpretation of *ubi* in Trin. 901. Charmides, speaking to the sycophant asks, Vbi erat? by *ubi* meaning "where." The sycophant replies, bene rem gerebat. Charmides repeats his question, ergo ubi? This time the sycophant answers, in Seleucia.<sup>94</sup> The sycophant's first answer is more suitable to the question, "*in what condition* was he?" than to "*where* was he?" and Naudet thinks that the sycophant has given *ubi* the former meaning. To justify this interpretation of *ubi*, he cites Bacch. 188, 244 and 246, and Verg. Aen. III, 312. In the last three passages, *ubi* can surely be taken in its literal sense of "where." Naudet further cites *quo loco* in Verg. Aen. II, 322, as analogous to the unusual meaning he assigns to *ubi*. Even here, Conington prefers the initial sense of *quo loco*. The latter phrase, however, surely signifies "in what condition" in Verg. Aen. IX, 723, and Hor. Ep. I, 12, 25. These two passages, then, together with Bacch. 188, may be cited in support of Naudet's view on the passage under discussion. The sycophant's answer can, however, just as well be understood as a mere evasion, and this would avoid interpreting *ubi* in so unusual a sense.

II, 3 Our next class of word-plays is closely related to those of I, 3. A pair of words is employed, each word in a double meaning. The sole difference between this class and I, 3,

\*Cf. Ter., *And.*, 199: Verberibus caesum te in pistrinum, Dave, dedam usque ad necem.

† Cf. the play on the same word in Pers. 630, Rud. 238 (see above, p. 130).

is that here the double meanings are brought out by the dialogue.

X The scene in the *Aulularia* in which Euclio and Lyconides talk at cross purposes, the former referring to his pot of gold (*aula*) while the latter refers to Phaedra, has been mentioned above (p. 121). In line 754. Euclio says: Tu illam scibas non tuam esse: non attactam oportuit. *Illam* and *tuam* refer to the pot of gold; *attactam* is "touch," in general. Lyconides understands the pronouns to mean Phaedra, and takes *attactam* in an obscene sense. He answers: Ergo quia sum tangere ausus, haud causificor quin eam Ego habeo potissimum. In *tangere* and *eam* we have the same play again,<sup>95</sup> since Euclio understands these words in the senses in which he himself uses *illam* and *attactam*. The play on *illam* is carried on in lines 756 (*meam*), 757 (*meam*), and 758 (*illam*), three plays which, if we classified them separately, would come under II, 1, since but one word is played on, and that through a misunderstanding.

X In Capt. 867, after Ergasilus has complained of his hunger, Hegio says to him, tuo arbitratu: facile patior. Ergasilus replies by giving *patior* an obscene meaning, and making a play of his own on *consuetus*: Credo consuetu's puer.<sup>96</sup>

X On *tenax* and *expertus*, Cas. 812, see above, pp. 101 f.

X The passage in the *Curculio* beginning at line 314 contains several word-plays,<sup>97</sup> including one of the present class. *Curculio* says: Obsecro hercle, facite uentum ut gaudeam. By *facite* he means "act" (in such a way that) or "bring it about" (that); *uentum* is from *uenio*. *Palinurus*, in the action that accompanied his answer, maxime, takes *facite* as "make" and *uentum* as "wind."

<sup>95</sup>The fact that *tangere* is found in addition to *attactam* does not exclude this play from consideration, since *both* words are used in double meanings.

<sup>96</sup>For *consuetus*, as here used, see Asin. 703, cited above, p. 84.

X <sup>97</sup>See on *esse* (316), p. 90; on *facitis*, p. 122.

X In line 400, Curculio has explained to Lyco, who has twitted him on account of his being one-eyed, that he received his injury in the public service, and asks: Quod insigne habeo, quaeso ne me incomities. Lyco plays on *incomities* in its connection with *comitium* when he replies, licetne inforare, si incomitiare non licet?<sup>98</sup> *Inforare* he uses in an obscene sense, but also intends a connection between that word and *forum* to be understood.<sup>99</sup>

X In Mil. 1360, the Captain has been tricked into sending Philocomasium away, and allowing Palaestrio to accompany her. In bidding Palaestrio good-bye, he says: Fac sis frugi. He means *frugi* in a general sense; Palaestrio, however, takes the word also with reference to engaging in a love-affair with Philocomasium, replying: Iam non possum: amisi omnem lubidinem. In reference to Philocomasium, *possum* and *lubidinem* mean, respectively, "I can't carry on a love affair"<sup>100</sup> (with Philocomasium), and "lust"; but in connection with the general meaning of *frugi* they mean respectively "I can't be virtuous, upright, honest," and "inclination."<sup>101</sup>

/ In Poen. 565, the *aduocati* have repeated to Agorastocles his instructions for tricking Lycus, and he tells them, tenetis rem, "you understand the matter." Both words are given another meaning by the *aduocati* (*tenetis*=literally, "hold"; *rem*= "money"), when they reply: Vix quidem hercle—ita pauxillast—digitulis primoribus.

A play on *nupsisti* was noted above in Pseud. 314-315

<sup>98</sup>The repetition of *incomitiare* would, strictly speaking, exclude that part of the play from consideration here.

<sup>99</sup>It seems unnecessary, however, actually to regard *inforo*, in its second meaning, as a new word coined on the analogy of *incomitio* (see Lewis and Short, s.v.); the word is used in its first meaning, and ~~assumes~~ its second meaning solely for the purposes of the word-play.

<sup>100</sup>We may, perhaps, compare Mart. III, 32.

<sup>101</sup>For another interpretation of *frugi* cf. Meurs, *ad loc.*

(see p. 132). The same passage contains a play of the class now under consideration. Ballio tells Calidorus, *apud nouercam* (*sc. argentum*) *querere*. He means *nouerca* in a general sense, as of one who won't give, and *querere* as an imperative.<sup>102</sup> Pseudolus, who is standing by, takes *nouerca* as meaning Ballio himself, and *querere* as an indicative when he asks Ballio, *eho, an umquam tu huius nupsisti patri?*

Finally, we have a few plays corresponding to those of II, 4, I, 5, plays that are really *adnominationes* with the second member implied. In those listed here, as opposed to those of I, 5, the play is brought out by the dialogue.

Theopropides asks Simo (Most. 999) whether anything new has gone on in the forum.<sup>103</sup> Simo says, *uidi efferri mortuom*. Theopropides scoffs at the idea of calling this something new: *Hem, nouom*. Simo then replies: *Vnum uidi mortuom efferri foras*. If this line be taken without an emphasis on *unum*, it is absolutely without force. On the other hand, *unum* has an *ictus* and would naturally be emphasized by the speaker. Point is given to the line and the emphasis on *unum* seems quite rational, if we suppose that Simo plays on *nouom* as if he had understood *nouem*. The second syllable of this word must have been slurred over in speaking. It is in anger because of Simo's joke that Theopropides exclaims (1002), *uae capiti tuo*. The meaning of the passage would then be this: Theopropides exclaims disgustedly, "that's no new thing"; Simo then replies as though Theopropides had said, "Oh, you saw a funeral of nine men!"

Sagaristio, in his quarrel with Paegnium, says to the latter (Pers. 288): *Abi in malam rem*. Paegnium retorts, *at tu domum: Nam ibi tibi parata praestost*. As though

<sup>102</sup>See Lorenz, *ad loc.*

<sup>103</sup>For the play on *processit* in this line see above, p. 129 f.

Paegnium had said something concerning a *praes*, Sagaristio observes, uadatur hic me.

In the Truculentus, after Phronesium has explained to Diniarchus her plan of pretending to have borne a child, in order to deceive Stratophanes, she says (418 ff.) :

Vbi illud quod uolo  
Habebo ab illo, facile inuenio quo modo  
Diuortium et discordia < m > inter nos parem.  
Postid ego tecum, mea uoluptas, usque ero  
Adsiduo.

Diniarchus plays upon the derivation of *adsiduo*, replying, Immo hercle uero accubuo mauelim.

Having concluded the classification of the word-plays, I wish to present a brief statistical summary of them, dividing them among the classes of characters that make them.<sup>104</sup>

The table following includes all the word-plays listed in Chapters I and II. As regards the tell-tale names, it is obvious that only those falling under II, A, b (pp. 68 ff.), II, A, c (pp. 71 ff.), II, B (pp. 76 ff.), and II C (p. 78) can enter into consideration, since only these names are invented by the *Dramatis Personae*, and thus constitute actual word-plays. In putting these names into the mouths

<sup>104</sup>It may be of interest, though perhaps not of great significance, to present at this point a summary of the word-plays as divided among the various comedies. This table follows:

Amphitruo .....	21	Miles .....	20
Asinaria .....	26	Mostellaria .....	31
Aulularia .....	24	Persa .....	30
Bacchides .....	31	Poenulus .....	29
Captivi .....	34	Pseudolus .....	33
Casina .....	27	Rudens .....	13
Cistellaria .....	6	Stichus .....	8
Curculio .....	36	Trinummus .....	9
Epidicus .....	9	Truculentus .....	11
Menaechmi .....	13	Vidularia .....	1
Mercator .....	8	Fragments .....	1

of his characters, Plautus has made them the makers of these jests. The tell-tale names of the characters themselves are word-plays made by the author himself. Similarly, word-plays of Class I, 1 (pp. 81 ff.), in which the speaker unconsciously makes a play, are not considered here.

A word on the tell-tale names of *Dramatis Personae* may here be said in passing. These names, except when played on in the body of the comedy, cannot be supposed to have produced nearly so humorous an effect as they do in modern times, when the list of characters appears on the printed program, and is read by every spectator before the performance begins.

The table follows:

Slaves .....	159	} 41.14%
Cooks .....	6	
Young men .....	67	
Parasites .....	44	
Old men .....	42	
Procurers .....	23	
Gods .....	9	
Soldiers .....	7	
Speakers of Prologue .....	7	
Sycophants .....	6	
Bankers .....	3	
<i>Advocati</i> .....	3	
<i>Grex</i> .....	2	
Fisherman .....	1	
<i>Meretrices</i> .....	9	} 5.23%
Old women .....	7	
Women slaves .....	3	
Girl <sup>105</sup> .....	2	
Unknown <sup>106</sup> .....	1	

<sup>105</sup>The girl Lucris in the *Persa* who comes under no other division of women's names.

<sup>106</sup>Occurring in Fragments.

The table would be somewhat changed, if it were made to include all the forms of Plautine word-plays instead of those only that were selected for treatment. The general character of the result would, however, remain the same. A separate count, for example, of the plays listed in Chapters I and II, respectively, yielded results, in each case, essentially the same as those given in the table.

It is easy to lay too much stress upon statistical results in considering an author's style. So long, however, as we emphasize extremes only, we are comparatively safe. According to the table, 41.14% of the total number of plays are made by male slaves, while only 5.23% are made by all the women characters combined. The table, then, may be said to demonstrate two things beyond a reasonable doubt, namely: 1. Plautus regarded men, and not women, as the proper characters to convey his word-plays. 2. Of the male characters, he chose the slaves as the class best suited for this purpose, just as he has, in general, assigned to them the lion's share of his humor.

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